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BOOK ONE

ESSENTIAL STYLES

FOR THE DRUMMER AND BASSIST

A Cross Section of Styles as Played by Today's Top Artists

INCLUDES:

- A Play-along CD Covering 30 Grooves—Pop/Funk, Latin & Jazz Styles
- Written Charts for Every Track
- Performance/Listening Suggestions

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TOM WARRINGTON

Illustration: Martin Ledyard
Art Direction: Ted Engelbart

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Alfred

Foreword

This book is designed for drummers and bass players who want to learn to play a variety of currently popular grooves. While no compilation of this type can be all-inclusive, this one provides a relevant cross-section of styles as played by today's top artists.

Each recording is accompanied by a written part for play-along use that indicates the basic structure (form and harmonic content) as well as essential patterns that define the feel. The recordings have been mixed with the drums on the left channel and bass on the right so that either instrument can be dialed out and the student can substitute his/her own playing.

Students are encouraged to use a tape recorder to capture simultaneously the CD track and their own playing so they can sit back and critically evaluate their own performance. This technique is particularly valuable for identifying and correcting specific weaknesses.

Our sincerest thanks to the superb musicians for their outstanding work on this project. We hope you have as much fun playing along with these cuts as we had recording them.

General comments/ instructions

Students often ask how to improve their time—how to make it steady and solid. We believe it is essential to practice with a metronome or drum machine, then record and analyze the results. Activities such as dancing and marching band are extremely valuable too, because they involve the whole body in keeping time, not just the hands.

You will note that (except for one fretless melody) there are only two bass solos included and one drum solo over a vamp. That is because this book emphasizes *ensemble playing*. Many young players concentrate too heavily on solo playing, neglecting other perhaps more important aspects. Ensemble playing, providing a strong rhythmic and harmonic underpinning, creating an interesting countermelody with the bass line—these are skills that a rhythm player must have. If you are a strong soloist, so much the better, but without the ensemble-playing skills, you will never be in great demand.

This book is dedicated to those aspects of playing: "locking-in" between the drummer and bass player, providing a strong ensemble foundation and, together with the rest of the rhythm section, creating the authentic feel for whatever style the situation demands.

ACKNOWLEDGMENTS

The authors wish to thank the following people for their assistance:

- The musicians who performed along with us in what may well have been the "longest set in history": Richard Garcia, percussion; Grant Geissman, guitar; Dan Higgins, woodwinds and EWI; Dave Loeb and David Whitham keyboards
- Recording engineer Andy Waterman for the great sounds
- Dave Black and John O'Reilly of Alfred Publishing Company for their trust and unyielding support on this project
- Inspirational players such as Mel Lewis, Peter Erskine, John Robinson, Marcus Miller, Robben Ford, John Scofield, David Sanborn and others too numerous to mention

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PERFORMANCE/ LISTENING SUGGESTIONS

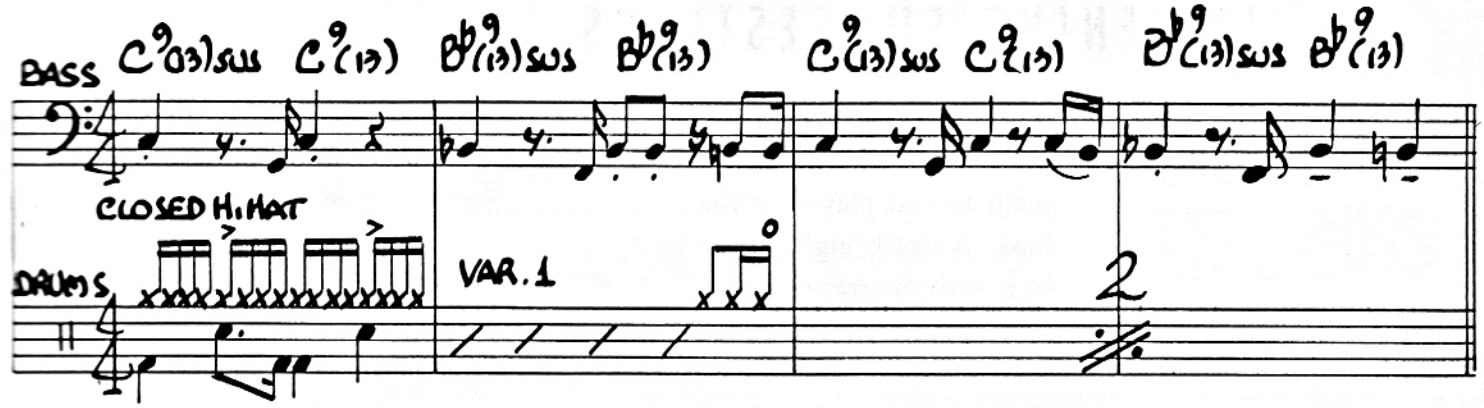
DRUMS

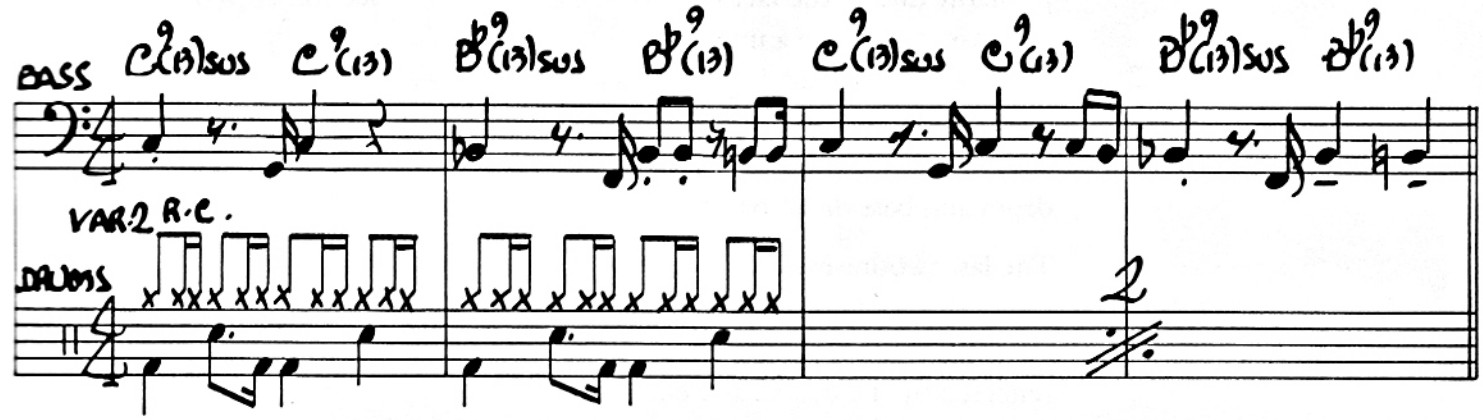
This medium funk groove requires that the drummer "lock in" with the bass player. The bass drum part should reflect what the bass player is playing. The snare drum on beats 2 and 4 is a necessity! At the end of measures 2 and 4 there is activity in the bass part, as well as in the drums (especially beats 3 and 4, which are long-sounding notes). As the track progresses, the intensity can be increased by moving from hi-hat to the dome of the cymbal. Be careful not to overplay the hi-hat.

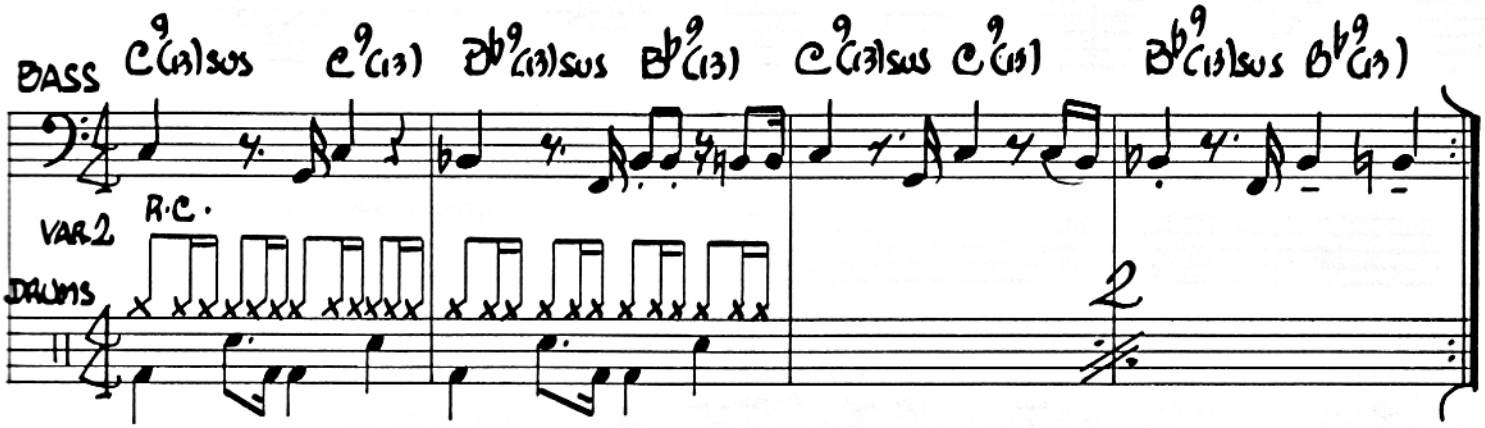
BASS

The bass figures here need to be short for the most part. Notice the increased rhythmic activity at the end of each two-bar phrase leading to the next one. This corresponds with what the drummer is doing and helps give the rhythm section a unified feel.

TRACK # 1


BASS
C9(13)sus C9(13) Bb9(13)sus Bb9(13) C9(13)sus C9(13) Bb9(13)sus Bb9(13)
CLOSED HI-HAT
DRUMS
VAR. 1
2


BASS
C9(13)sus C9(13) Bb9(13)sus Bb9(13) C9(13)sus C9(13) Bb9(13)sus Bb9(13)
VAR.2 R.C.
DRUMS
2


BASS
C9(13)sus C9(13) Bb9(13)sus Bb9(13) C9(13)sus C9(13) Bb9(13)sus Bb9(13)
VAR.2 R.C.
DRUMS
2

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

The drums must construct a groove that compliments the main accents played by the bass. A steady eighth-note beat with quarter-note accents on the hi-hat helps keep the groove relaxed.

In the **B** section of the tune, there's a different feel primarily due to the fact that the bass changes to a more legato style. To match this style change, the drummer should simplify the snare drum and bass drum parts.

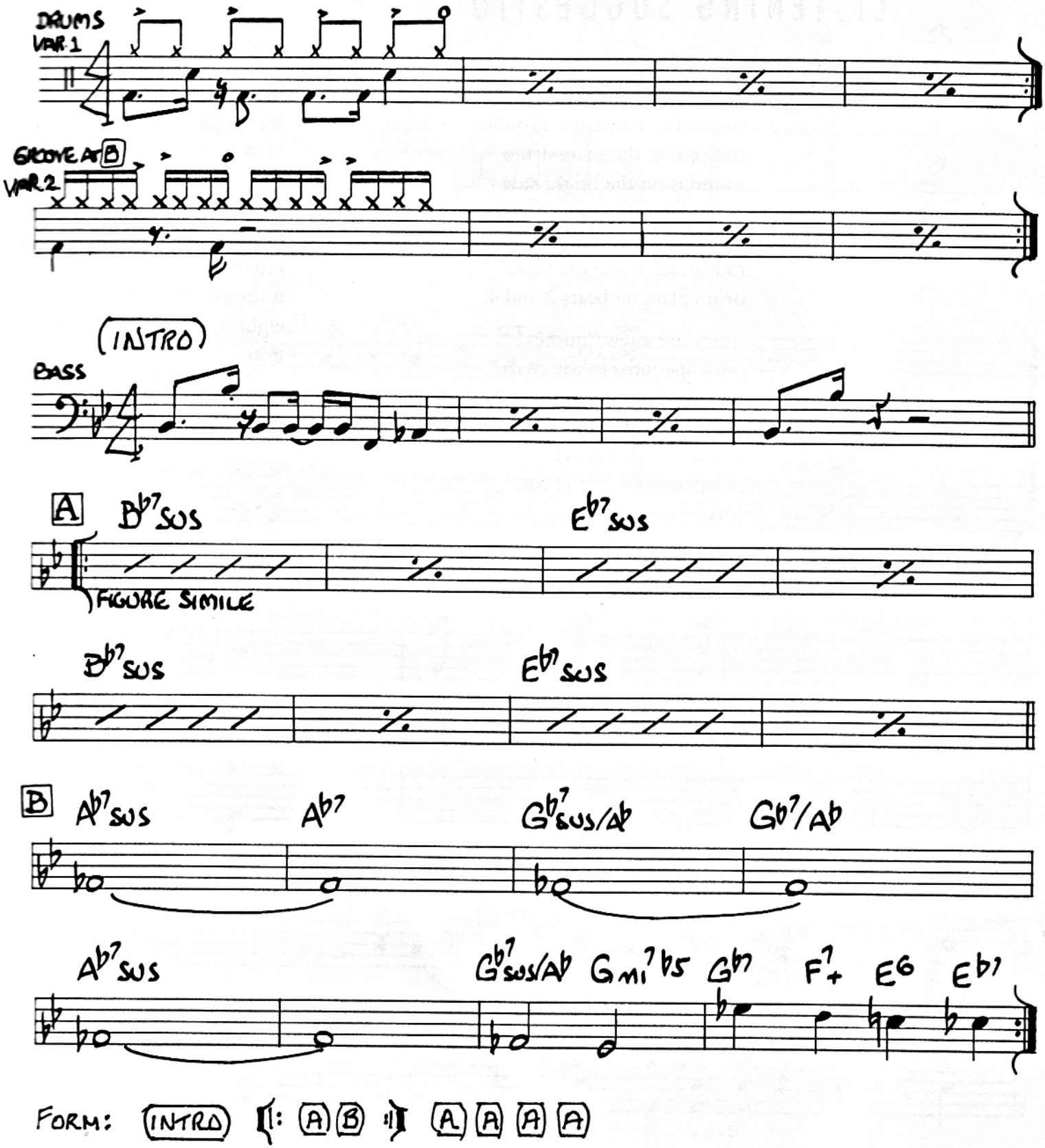
The last two measures of the tune incorporate some long articulations that should be reflected by the drums as well. As the band vamps, the drums become more active.

BASS

The bass part of this cut has a syncopated figure that repeats at different pitch levels. It is important to play the rhythm accurately, taking care not to rush the 16th notes that fall on upbeats.

Dig into the last four quarter notes to launch the sustained section back into the rhythmic groove. Notice that even during fills, the 16th-note upbeats are an essential part of the figure.

TRACK # 2



FORM: (INTRO) |: (A) (B) :| (A) (A) (A) (A)

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

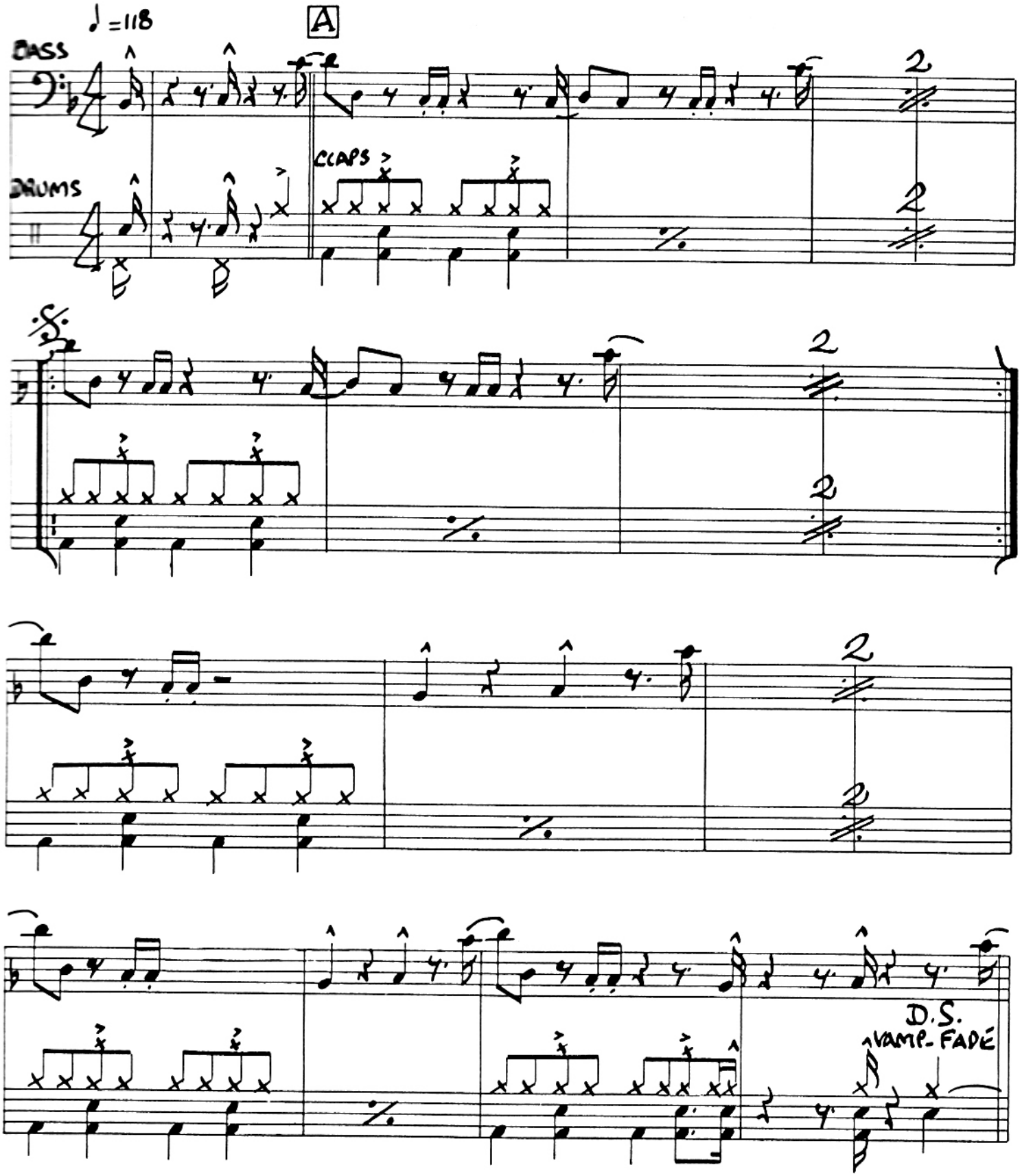
This track is almost machine-like in that the drums are simple but constant. (You'll notice that the snare drum sound is on the bright side with a slightly "gated" effect.) The bass drum plays on all four beats, while the snare drum plays on beats 2 and 4.

There are a few "pushes" (syncopations) in the chart that need to be reinforced. This is an important groove in that the drums act independently of the bass part.

BASS

This is our first groove using the thumb-slapping technique. Notice how the high D on the downbeat is approached: the 16th-note C just before the downbeat is played, and is then slurred into the following D, which is not re-plucked. In the last eight measures of the vamp, notice that the band figure comes on the last 16th note while the bass note is played on the downbeat.

TRACK # 3



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

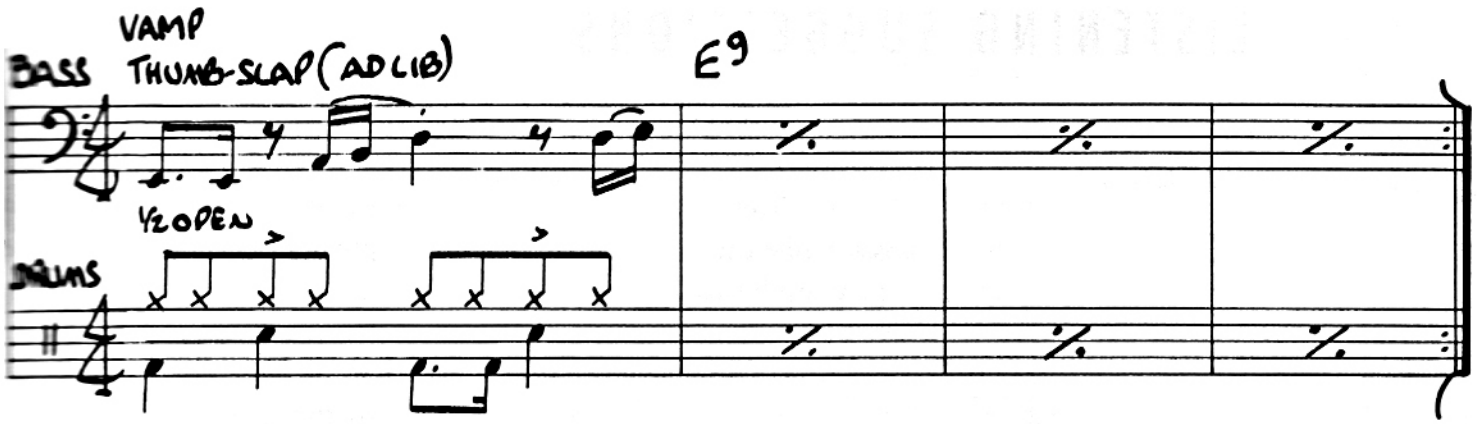
The snare drum sound should be nice and bright for this style.

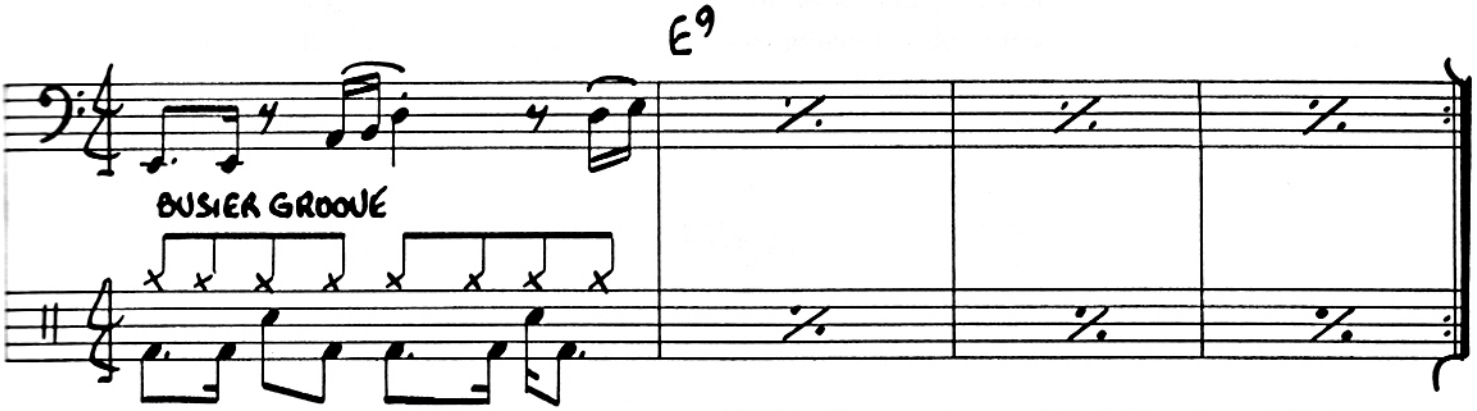
Because this cut is primarily a bass feature, the drums do not imitate the bass part as in the previous tracks. Instead, the drums set up a comfortable "groove pad" for the bassist to play over, being careful not to cover what he is doing.

BASS

This is another thumb-slapping groove—actually just a vamp on an E7 chord. The music shows only the basic figure; all the embellishments are soloistic in nature, and the player should do whatever he or she feels fits the style. Strive to create a strong rhythmic groove with the drummer.

TRACK # 4





PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This track combines two concepts: funk and jazz shuffle. The bass drum syncs with the bassist while the snare drum plays on beats 2 and 4 and the hi-hat plays a jazz ride.

In the first ending, there's a melodic figure which the drummer must catch.

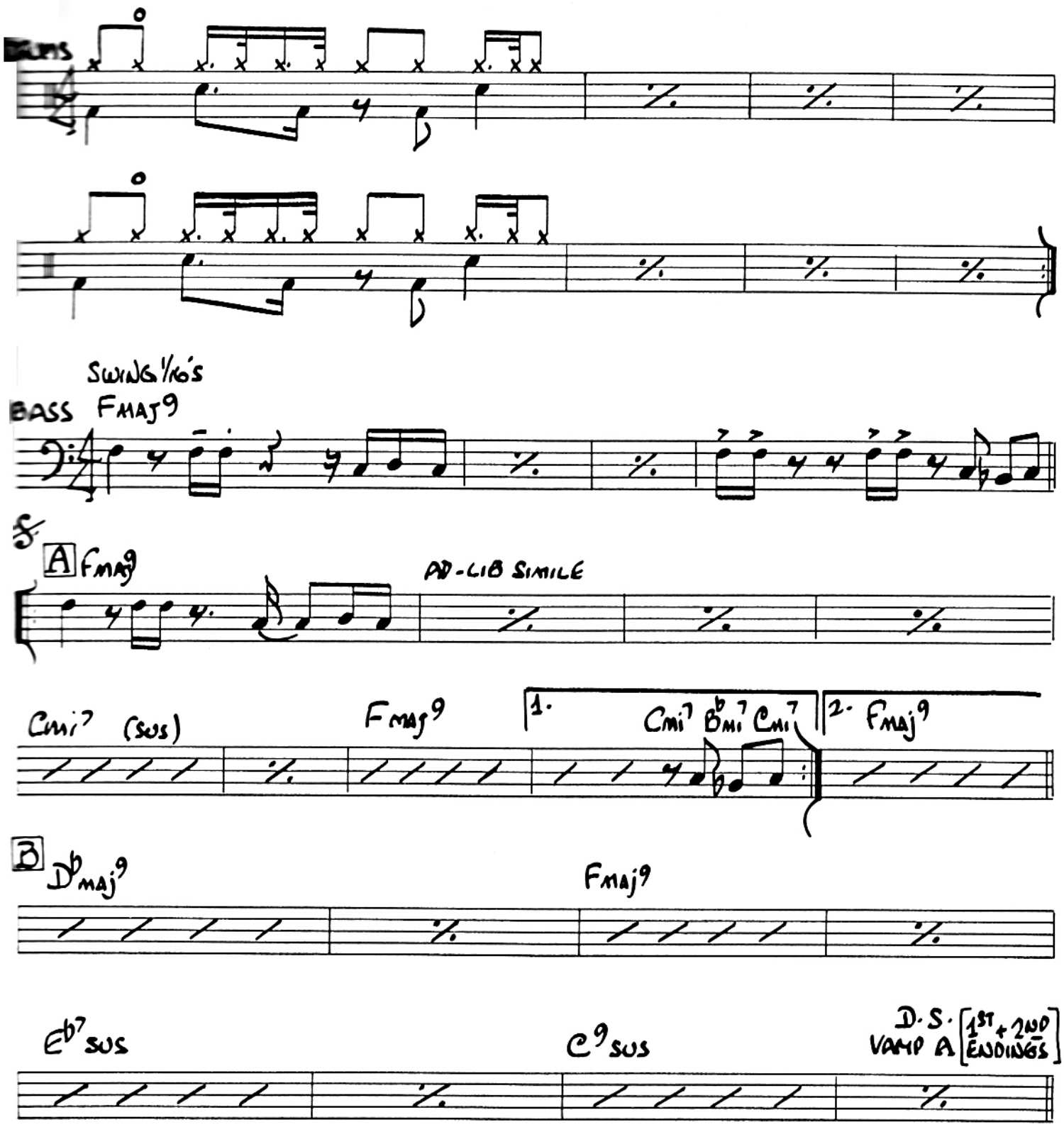
In the bridge, contrast is achieved by moving to the ride cymbal; fills are done sparingly.

A strong understanding of jazz is important in this style. Triplets are the underlying rhythmic feel.

BASS

For this groove, it is best to get a crisp attack on the bass notes. The right hand should pluck the strings a little closer to the bridge, and the pickup balance favors the bridge pickup a bit more. The rhythmic essence of this groove is the swing feel of the 16th notes; the bass plays two important groups of two 16th notes, one on the downbeat and the other on the upbeat of two. The first note is long and the second one's short. The end of the measure is filled with longer notes which lead into the next downbeat.

TRACK # 5


DRUMS
SWING 1/16'S
BASS FMAJ9
A FMAJ9
AD-LIB SIMILE
CMI7 (SUS)
FMAJ9
1. CMI7 B♭MI7 CMI7
2. FMAJ9
B D♭MAJ9
FMAJ9
E♭7SUS
C9SUS
D.S. VAMP A [1ST + 2ND ENDINGS]

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This is a brighter, funkier rock shuffle which incorporates many ideas from the previous tune. Notice that in the intro, the bass drum is played on beats 2 and 4 to create drive and energy.

Following the intro, the beat incorporates a sextuplet pattern in the hi-hat. The bass drum part closely matches the bass part.

There are some stops that must be observed. The fills at the end of the track should have a loose, "swing" quality.

Playing on the dome of the cymbal will help create intensity in this tune.

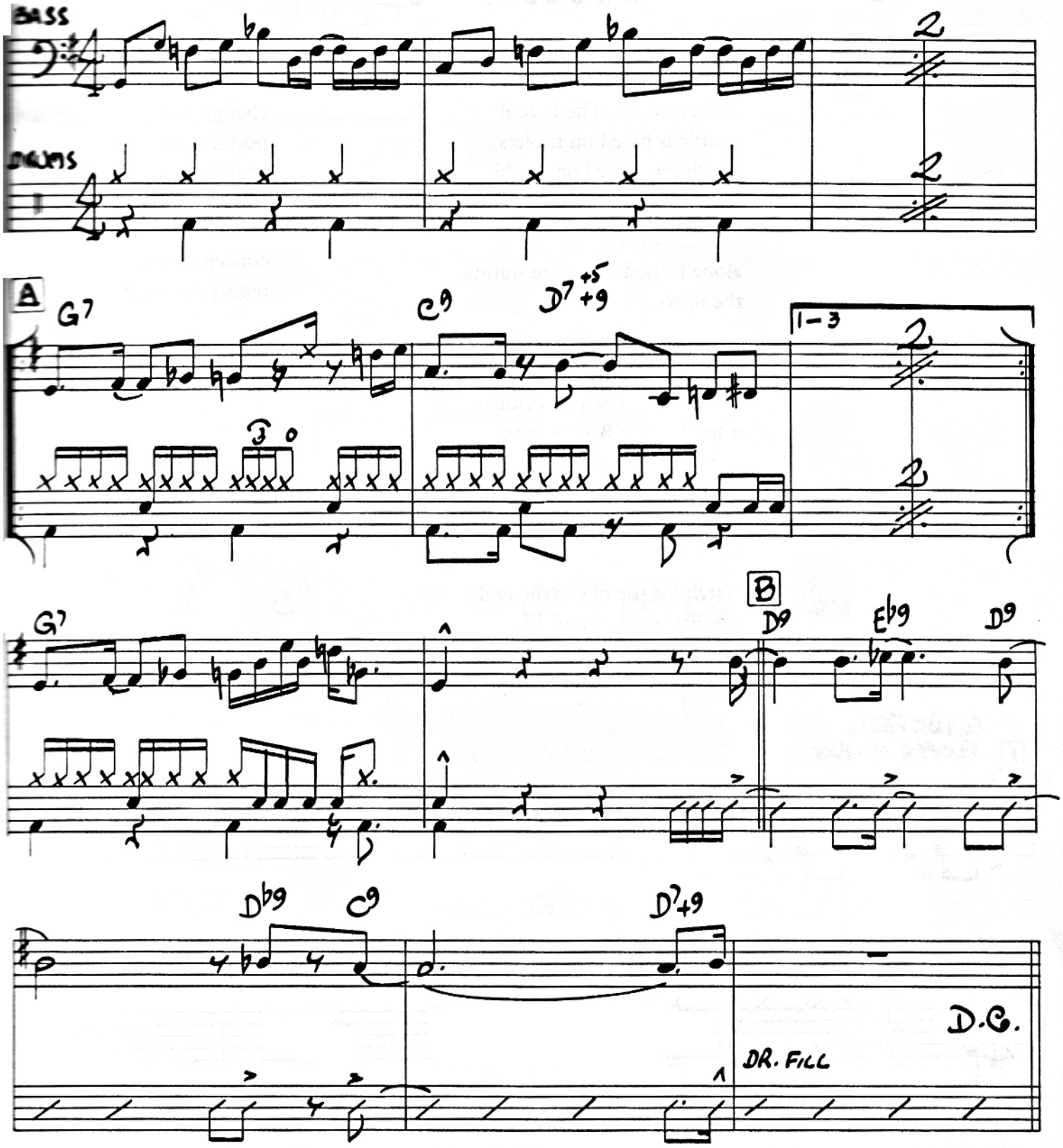
BASS

This bass part switches back and forth between a plucked figure and a slapped figure. It's important to make the transition between the two different right-hand techniques smoothly and at the same relative volume level.

Concentrate on playing the beginning figure together with the keyboard, matching both phrasing and articulation. I played the beginning figure with shorter notes to give it some rhythmic bounce, then lengthened the notes when slapping to create that glide up from low "G."

Take care to hit the rhythmic figures in the **B** section, and don't play too busily.

TRACK # 6



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This rhythm and blues track also incorporates a number of jazz elements. The R & B shuffle is based on triplets, which are played on the hi-hat.

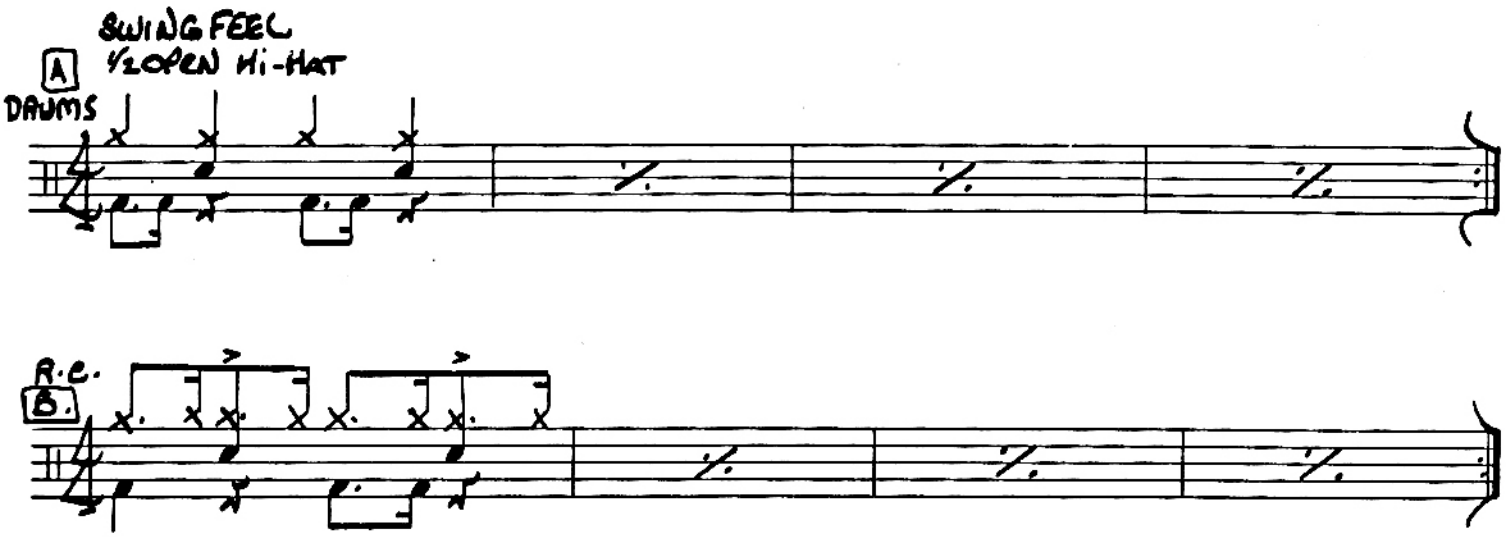
Notice how the bass drum alone is used for filling during the intro.

When the hi-hat enters, it is kept slightly open to create a looser feel. The ride cymbal is used in the **B** section to contrast the tightly closed hi-hat in the repeat. Experiment with different tensions on the hi-hat.

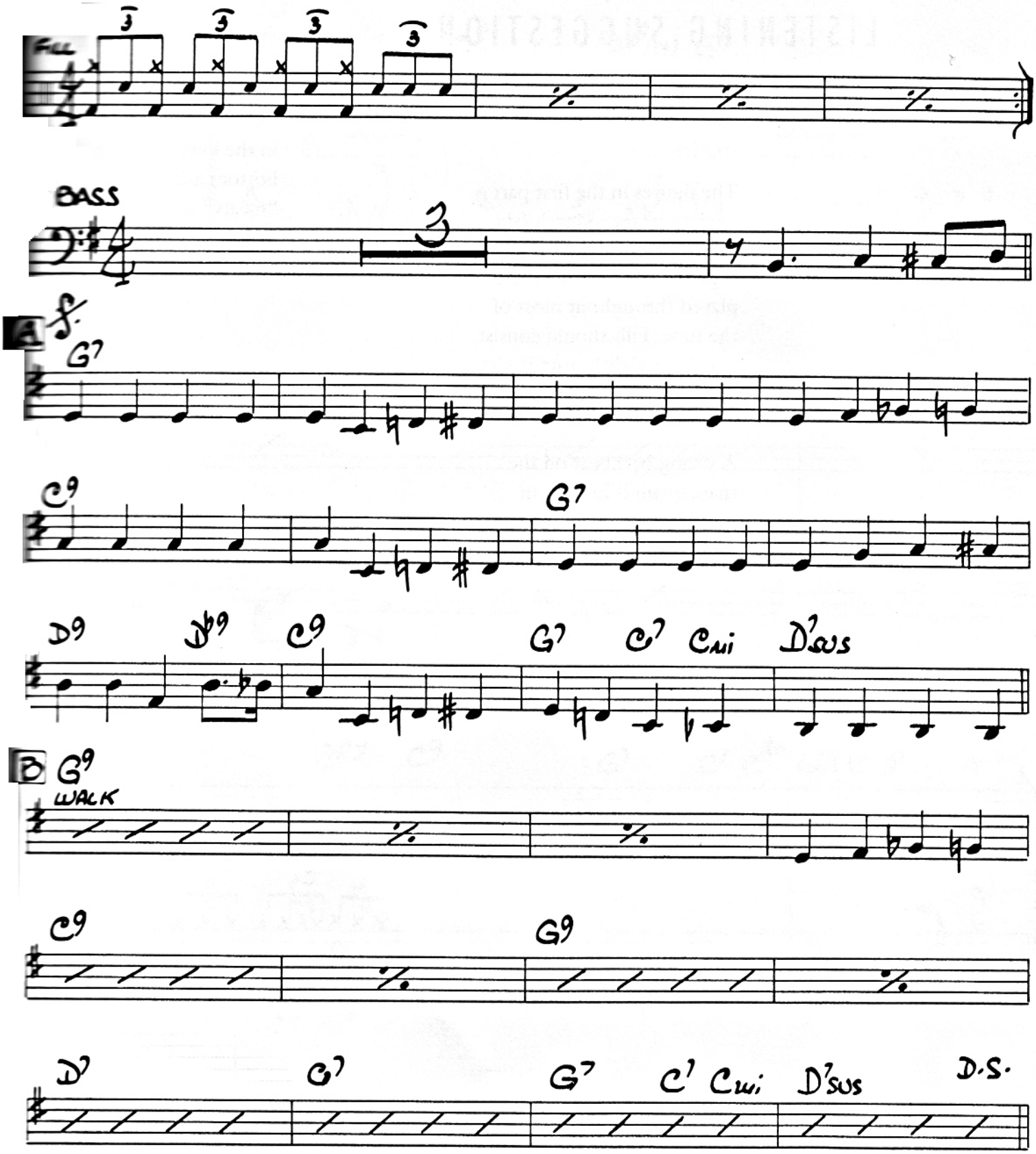
Watch for the fills at the end of measures 4, 8 and 12.

BASS

Notice that in the **A** section, the notes are short on each change, but get longer as they lead into the next harmony. The **B** section is simply the blues with a walking bass line. The notes are longer and concentrated in the lower register to create a fat sound.



TRACK # 7


FILL
BASS
A
G7
C9
G7
D9
D♭9
C9
G7
C7
Cmi
D7sus
B
G9
WALK
C9
G9
D7
G7
G7
C7
Cmi
D7sus
D.S.

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This slow rhythm and blues track is played entirely in triplets.

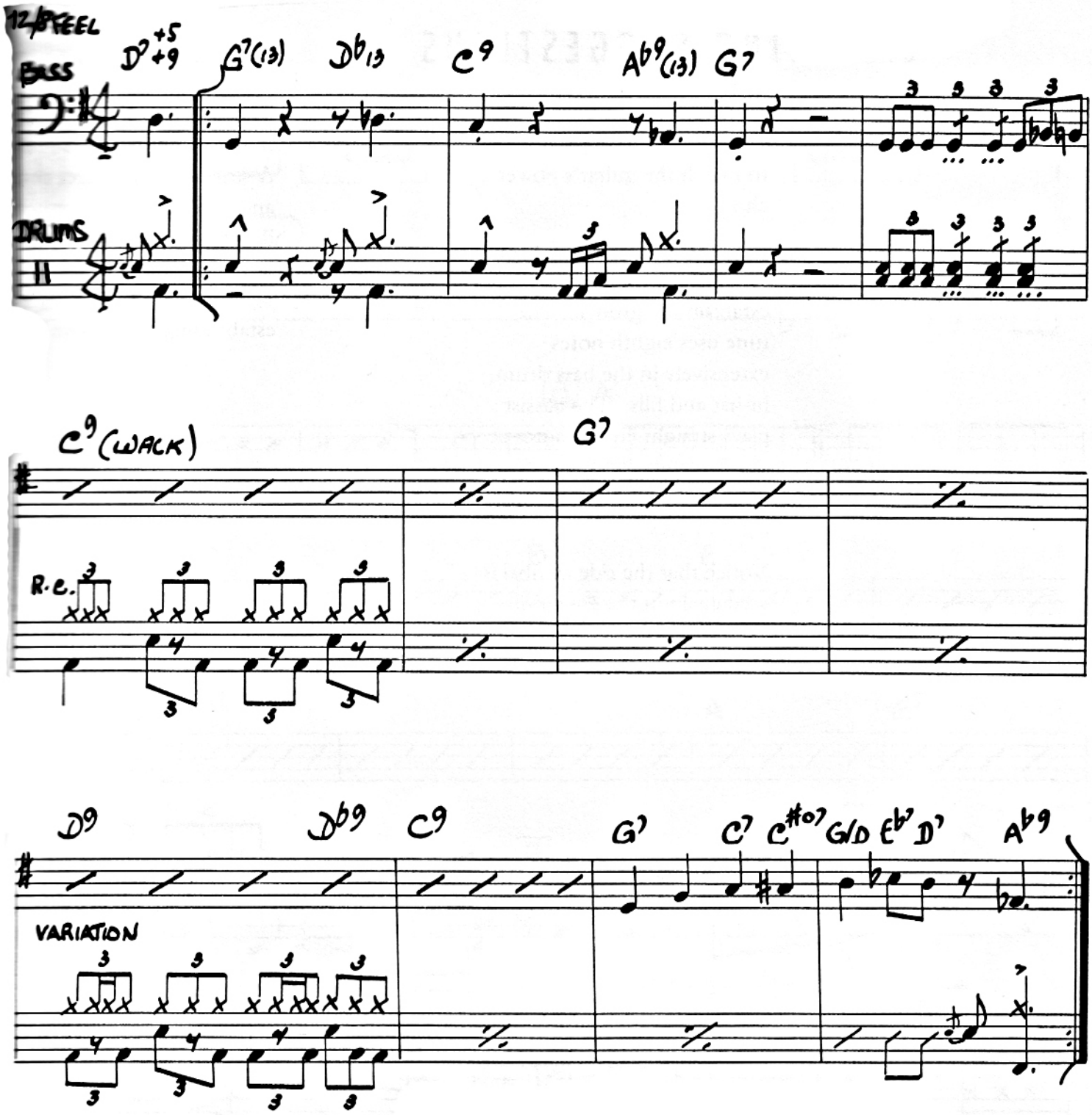
The figures in the first part are important to catch (short setups will help keep the band together). The ride cymbal is played throughout most of the tune. Fills should consist mainly of eighth-note triplets (or 16th-note triplets for more excitement).

A strong backbeat on the snare drum is important.

BASS

At this slower tempo the bass notes should be longer. Stay in the lower register to add bottom and to create a "meaty" sound. High notes here for any stretch would not be nearly as effective.

TRACK # 8


12/8 FEEL
BASS
D7+5+9
G7(13)
Db13
C9
Ab9(13)
G7
DRUMS
C9 (WALK)
G7
R.E.
D9
Db9
C9
G7
C7
C#07
G/D
Eb7
D7
Ab9
VARIATION

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

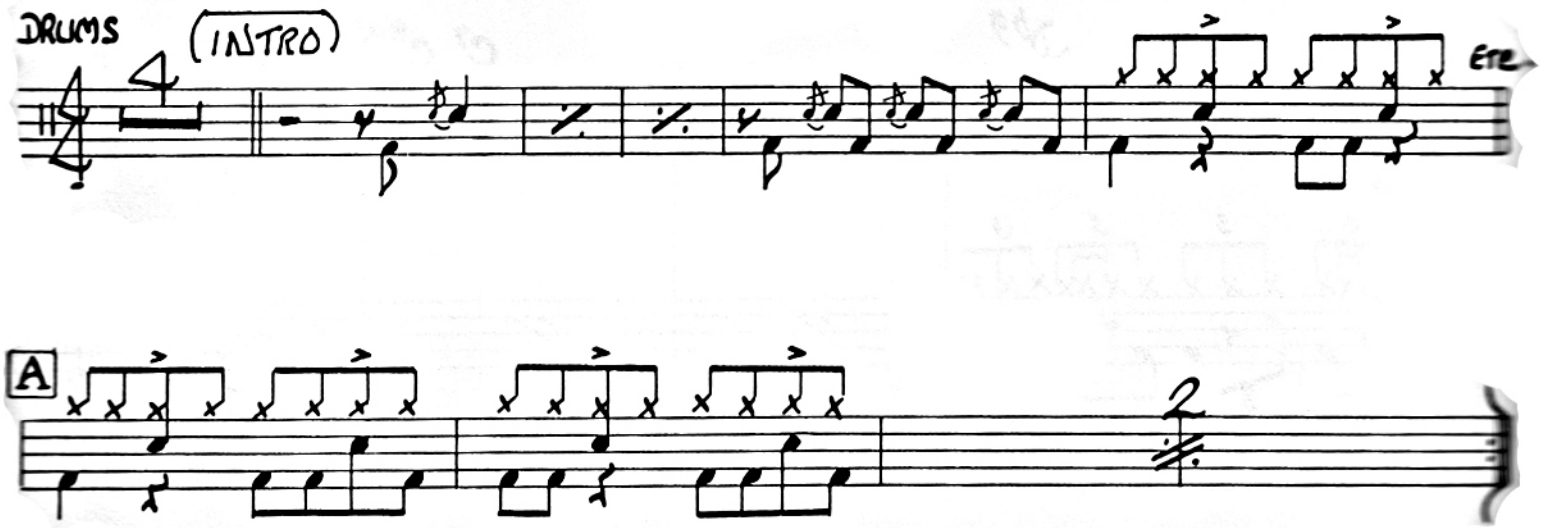
The drum sound on this cut should be more open in order to match the guitar's power chords.

The intro is a series of drum shots which eventually establish the groove. The tune uses eighth notes extensively in the bass drum, hi-hat and fills. The bassist plays straight eighth notes in the **A** section while the drums join in on only a few of the eighth notes.

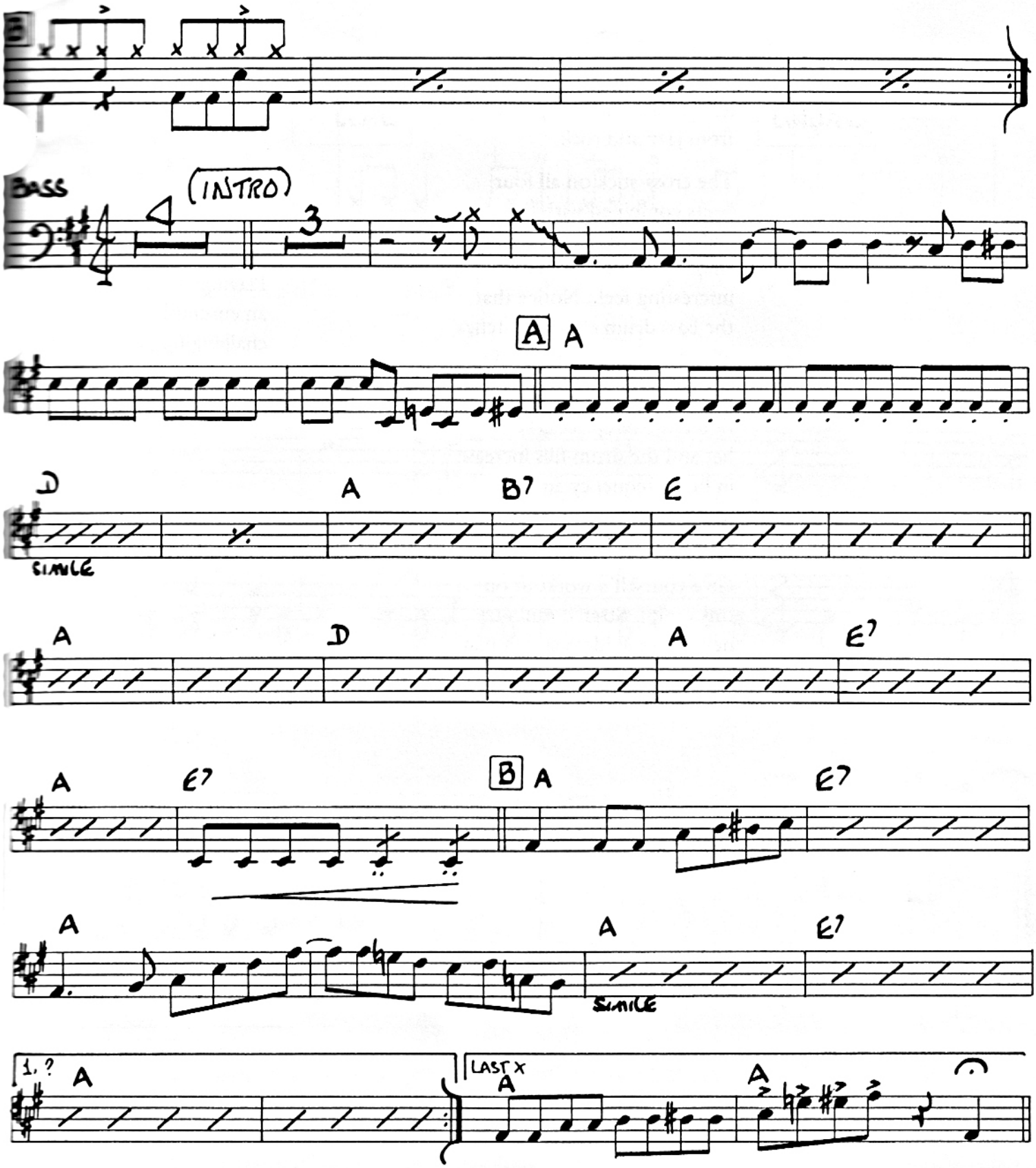
Notice that the ride cymbal is used again in the **B** section.

BASS

This bass part has short, repeated eighth notes in the **A** section, then longer notes and a more linear approach in the **B** section. It's important here to play *as simply as possible* and to concentrate on establishing the groove.



TRACK # 9


B
BASS
(INTRO)
A
A
D
A
B7
E
SIMILE
A
D
A
E7
A
E7
B
A
E7
A
A
E7
SIMILE
1. ?
A
LAST X
A
A

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

"Fusion" is a blend of styles and ideas borrowed primarily from jazz and rock.

The cross-stick on all four beats combined with the (open/closed) hi-hat creates a smooth, repetitive, yet interesting feel. Notice that the bass drum closely matches what the bass player is doing.

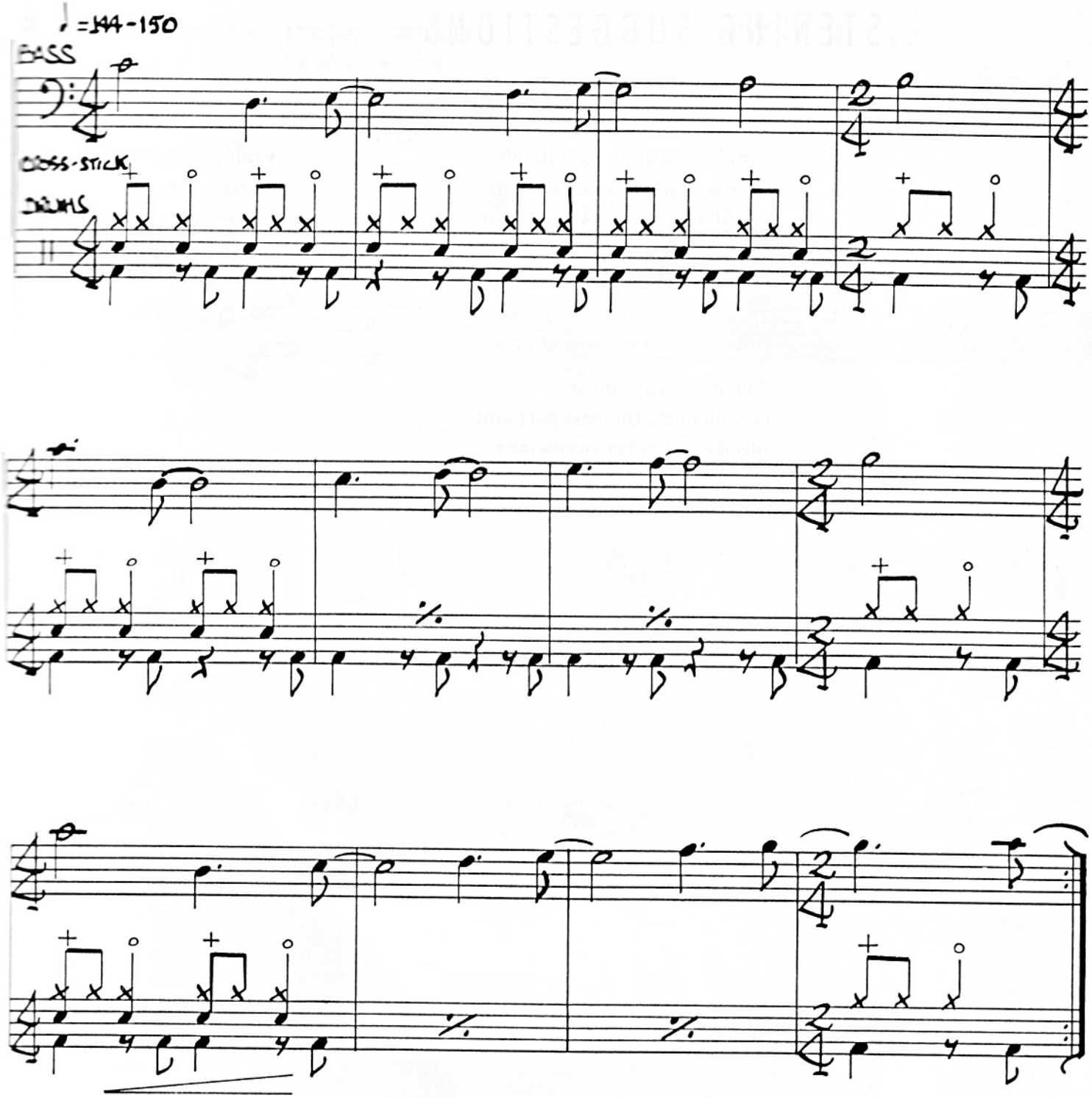
As the tune progresses, the ride cymbal replaces the hi-hat and the drum fills increase in both frequency and intensity throughout the vamp.

Give yourself a workout on this vamp! Stretch out—try new soloistic ideas as you play along.

BASS

This vamp should be played pretty much as written because of the intricate rhythms. Stay in the higher register for a while, then add some low notes to give it a push forward later on. Playing the figures together as an ensemble is the most challenging part of this cut.

TRACK # 10



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

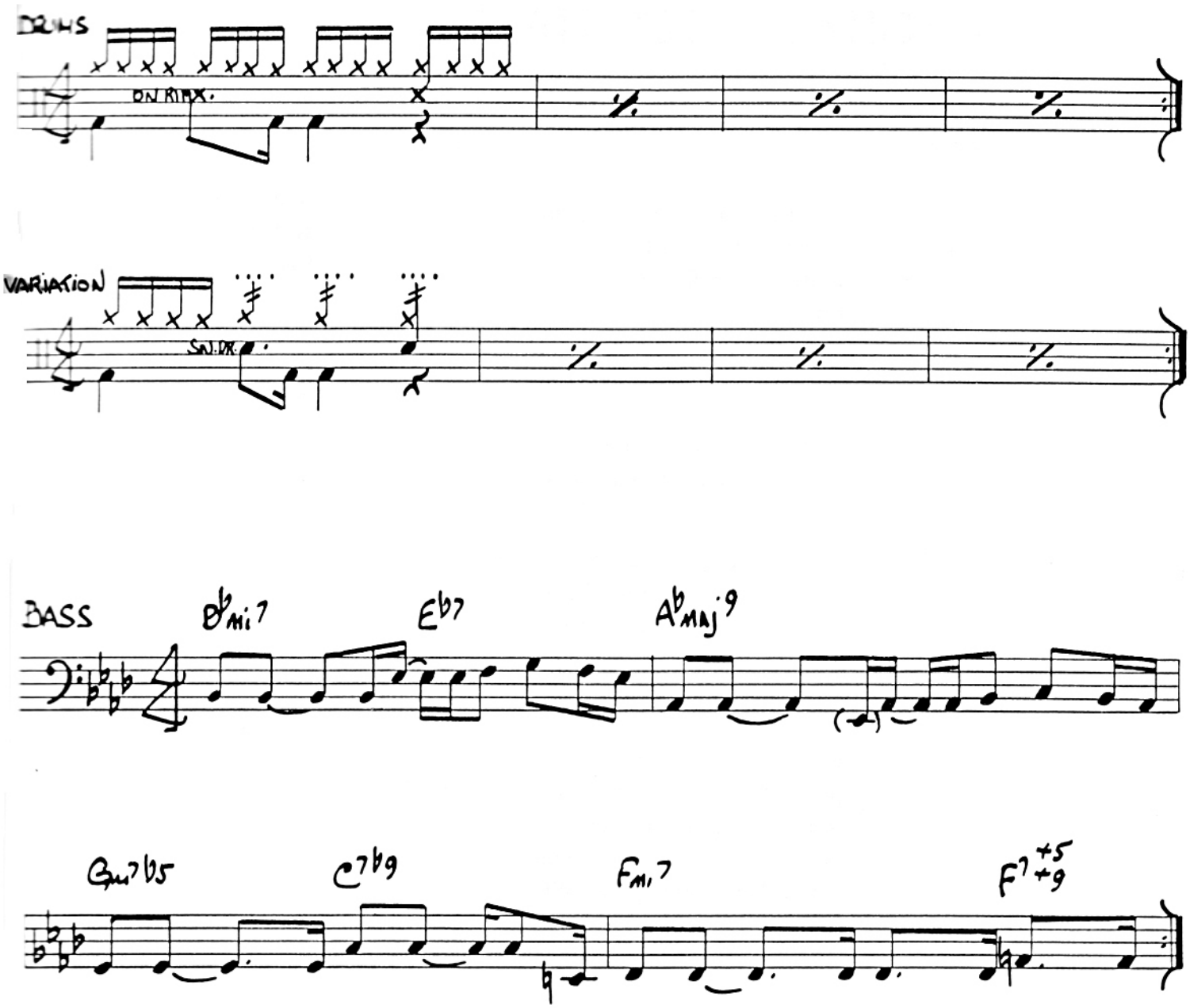
This common fusion style vamp starts out as a very simple idea and then builds. A cross-stick is used on beats 2 and 4 to keep it simple, but as the tune builds the snare drum is gradually introduced. Watch the volume of the 16th notes in the opening hi-hat.

The bass drum must complement the bass part and fills should never overpower the soloist.

BASS

The bass is probably the most active instrument in this vamp; everyone else just floats along. Even though there are 16th-note syncopations in the bass, try to maintain the relaxed feel of the band—do not play too busily.

TRACK # 11


DRUMS
ON RIMS.
VARIATION
SNARE
BASS
Bbmi7
Eb7
Abmaj9
Gm7b5
C7b9
Fmi7
F7+5 +9

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

The concept of this 7/4 vamp is structured, but has a loose feel.

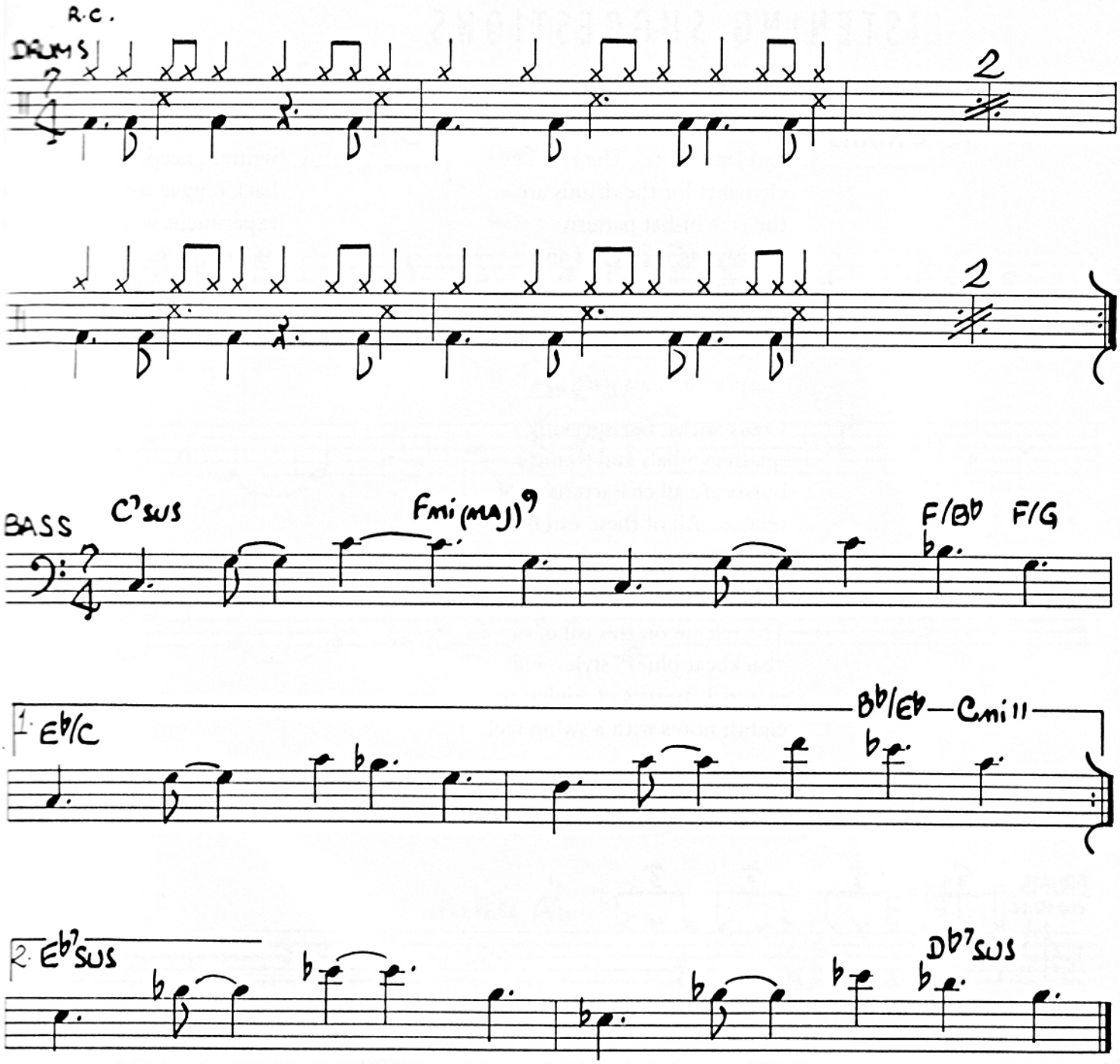
The ride cymbal has no fixed pattern but instead plays loosely and lightly around the groove. The bass drum, having the freedom to change the pattern subtly switches to a Latin-style groove. The rhythms in the piano part provide material to play off of when soloing.

It is extremely important to continue practicing until you are comfortable playing and soloing over odd meters. As demonstrated in this tune, subdividing in odd meters is extremely important. This particular vamp is subdivided into 3 groups of quarter notes: 2 + 2 + 3. Experiment with other groupings as well (i.e., 3 + 2 + 2 or 2 + 3 + 2, etc).

BASS

The main concept to keep in mind initially is to play the figure as written, and to get used to the odd-meter feel. Repeat it until it feels natural, then experiment with embellishing it slightly. This is also a good vehicle for drum soloing while the bass part remains a solid constant.

TRACK # 12


R.C.
DRUMS
2
2
BASS
C7sus
Fmi(maj)9
F/Bb
F/G
1. Eb/C
Bb/Eb
Cmi11
2. Eb7sus
Db7sus

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

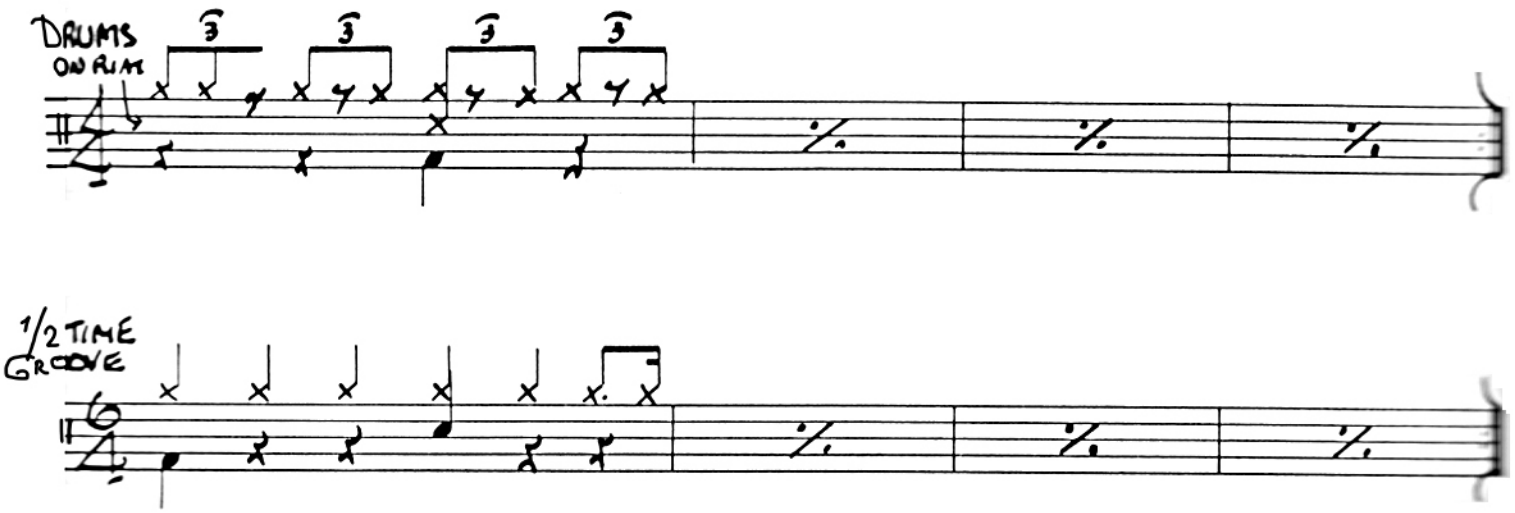
Reggae is presently a popular style which has both Latin and jazz roots. The two key elements for the drums are the jazz hi-hat pattern (consisting of triplets and broken triplets) and the bass drum on beat 3. (Be careful not to be confused by the "displaced" bass part.)

Cross-sticks, fast-speaking splash cymbals and timbale bursts are all characteristic of reggae. All of these can be accomplished, or at least simulated, on the drumset.

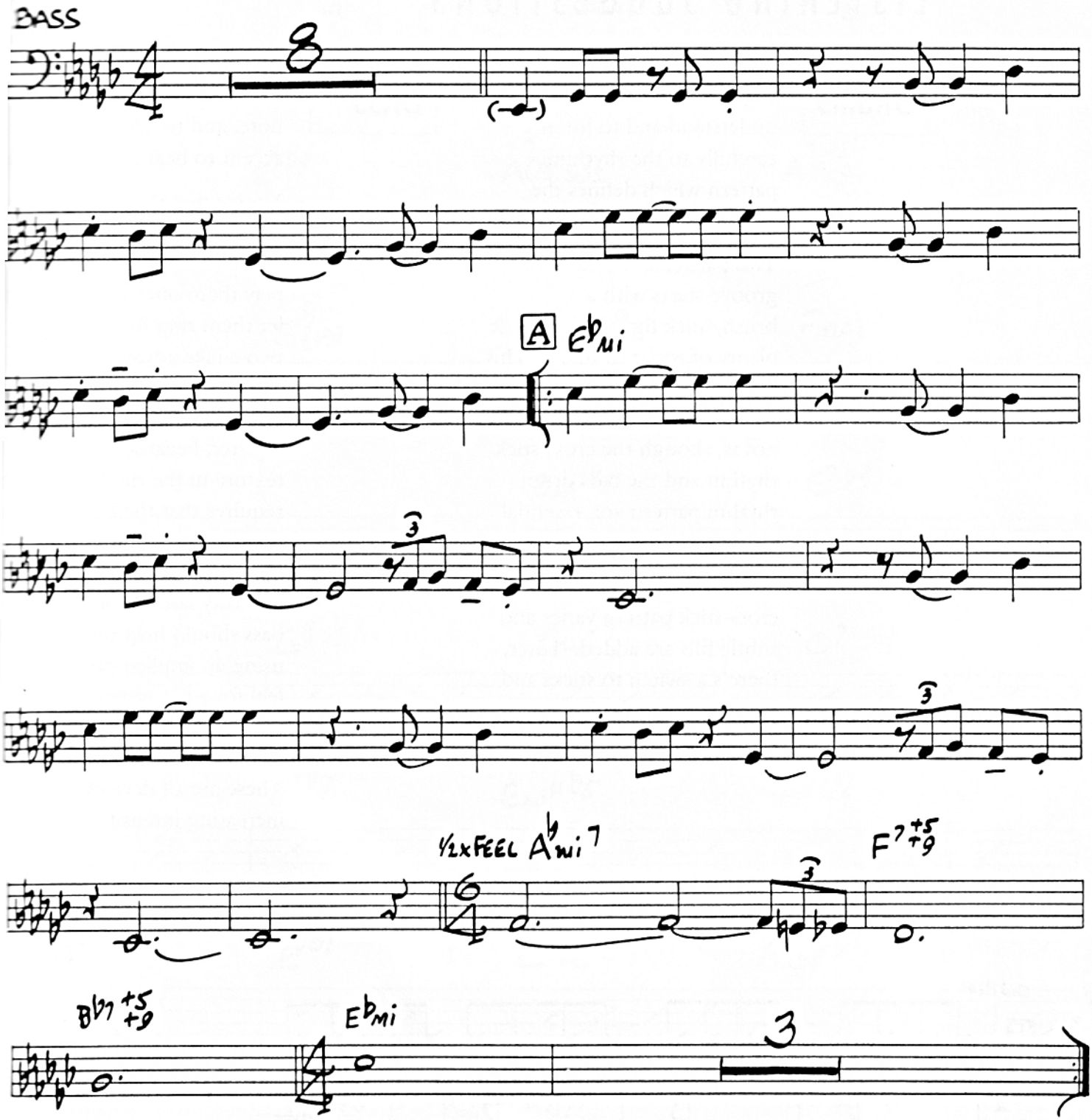
The release on this tune is in a "backbeat blues" style. Fill material consists of triplets or eighth notes with a swing feel.

BASS

This bass line needs the low E-flat. Play the figure first as written, keeping a nice laid-back reggae feeling, and then experiment with some figures of your own. Pay attention to differentiating between the short and long notes.



TRACK # 13



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

To have an authentic feel, it is absolutely essential to understand and to listen carefully to the rhythmic pattern which defines the bossa nova.

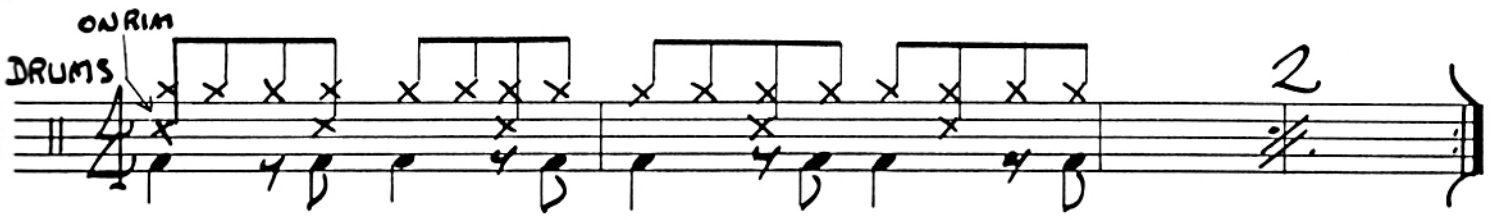
This particular bossa nova groove starts with a brush/stick figure allowing it plenty of room to build. This is not necessarily a characteristic of all bossa novas, though the cross-stick rhythm and the bass drum rhythm pattern are essential elements.

As the tune continues, the cross-stick pattern varies and subtle fills are added. Later, there's a switch to sticks and ride cymbal to further increase the tune's intensity.

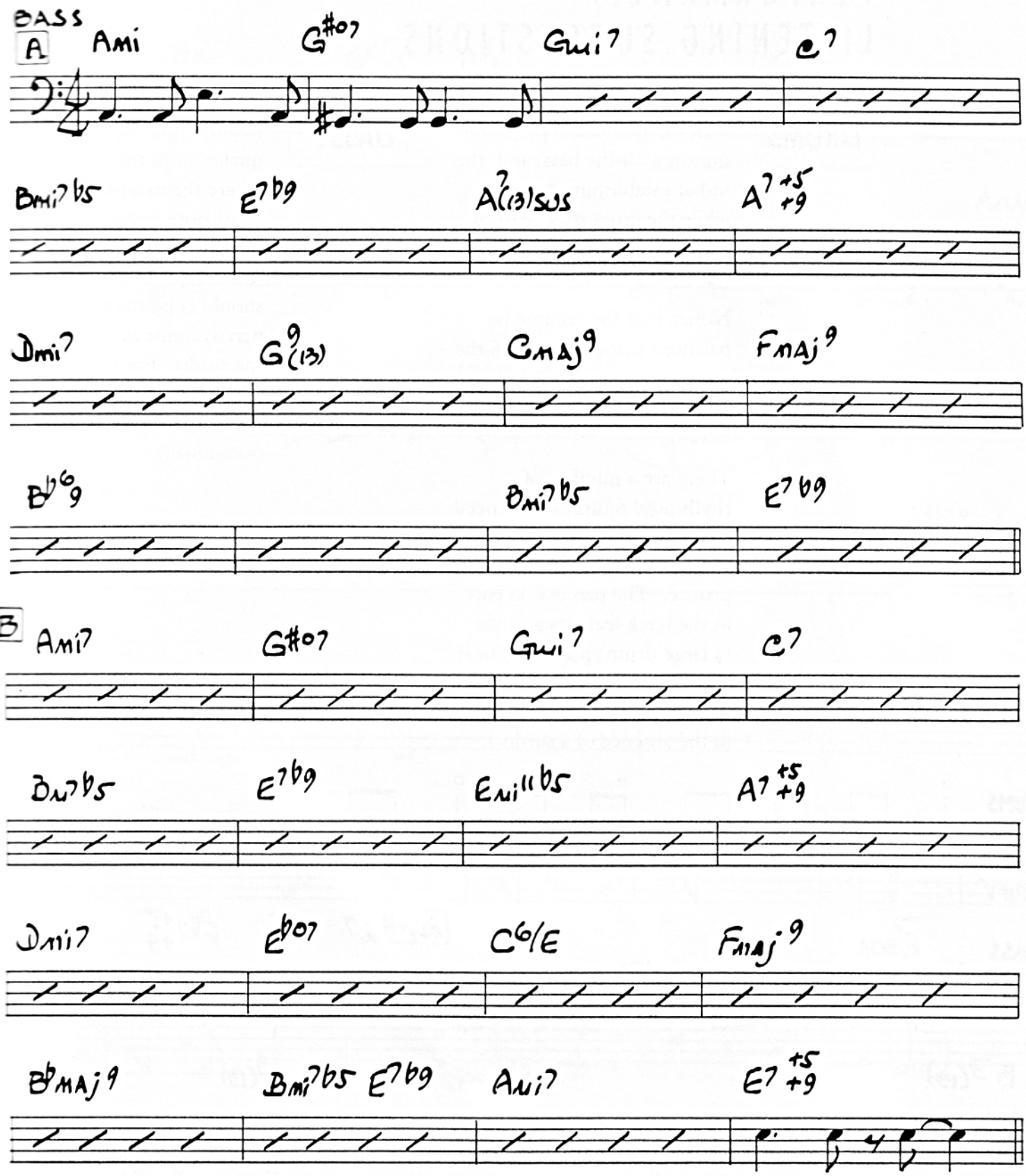
BASS

The main thing here is not to rush the anticipatory eighth note, and to add a slight accent to beat 3 for emphasis.

Notice that the acoustic bass is used on this cut. It sounds good on long, low notes, so play them once in a while and let them ring for a beat or two—take advantage of the warm sound. It's best in this instance to avoid the high register, because the thick texture in the rhythm section requires that the bass provide the low foundation. Notice also that the drums boost the intensity later in the track; the bass should help this boost by using an implied double-time feel for a bar or two, with a few high notes and a little heavier right-hand attack. These are all devices for subtly increasing intensity.



TRACK # 14


BASS
A
Ami
G#o7
Gmi7
C7
Bmi7b5
E7b9
A7(13)sus
A7 +5 +9
Dmi7
G9(13)
CMAj9
FMAj9
Bb6 9
Bmi7b5
E7b9
B
Ami7
G#o7
Gmi7
C7
Bm7b5
E7b9
Emi11b5
A7 +5 +9
Dmi7
Eb07
C6/E
FMAj9
BbMAj9
Bmi7b5 E7b9
Ami7
E7 +5 +9

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

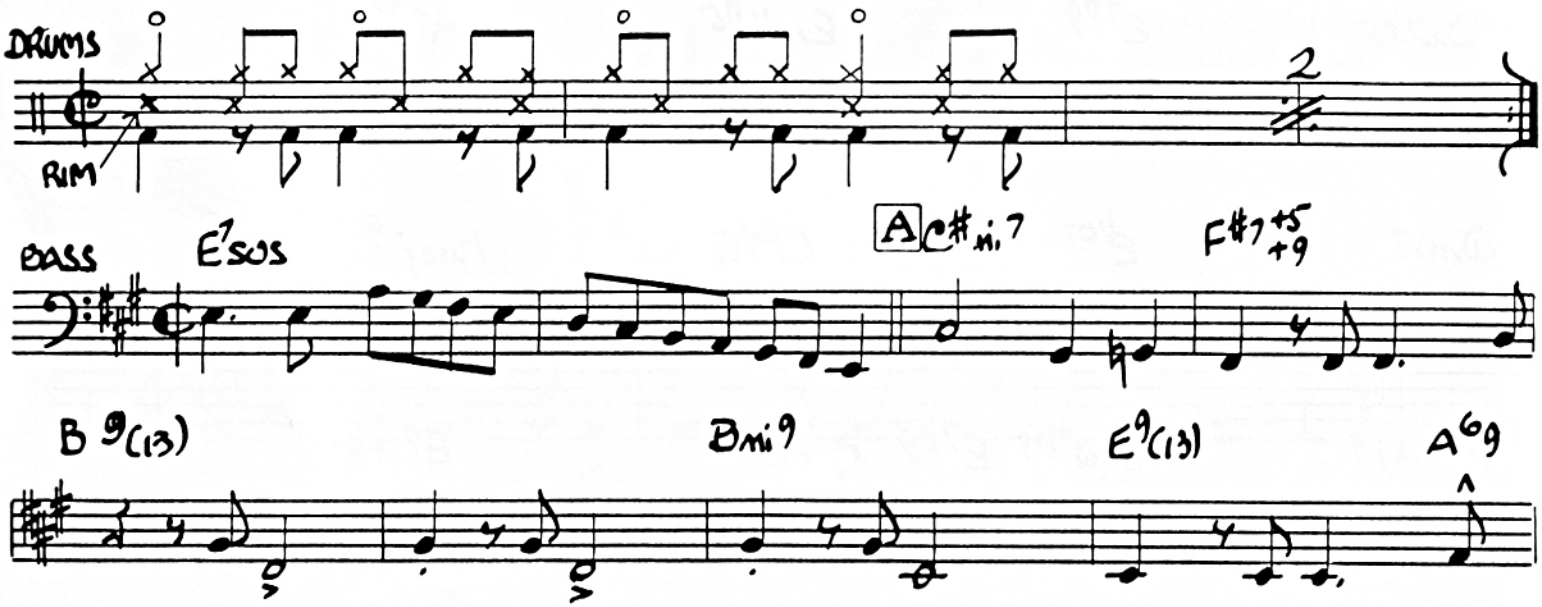
This up-tempo samba opens with the bass drum playing in unison with the bass, and the hi-hat establishing "time" while the cross-stick pattern constantly changes to match the tune's development.

Notice that the volume is balanced throughout with the snare and the bass drum in particular not played too loudly.

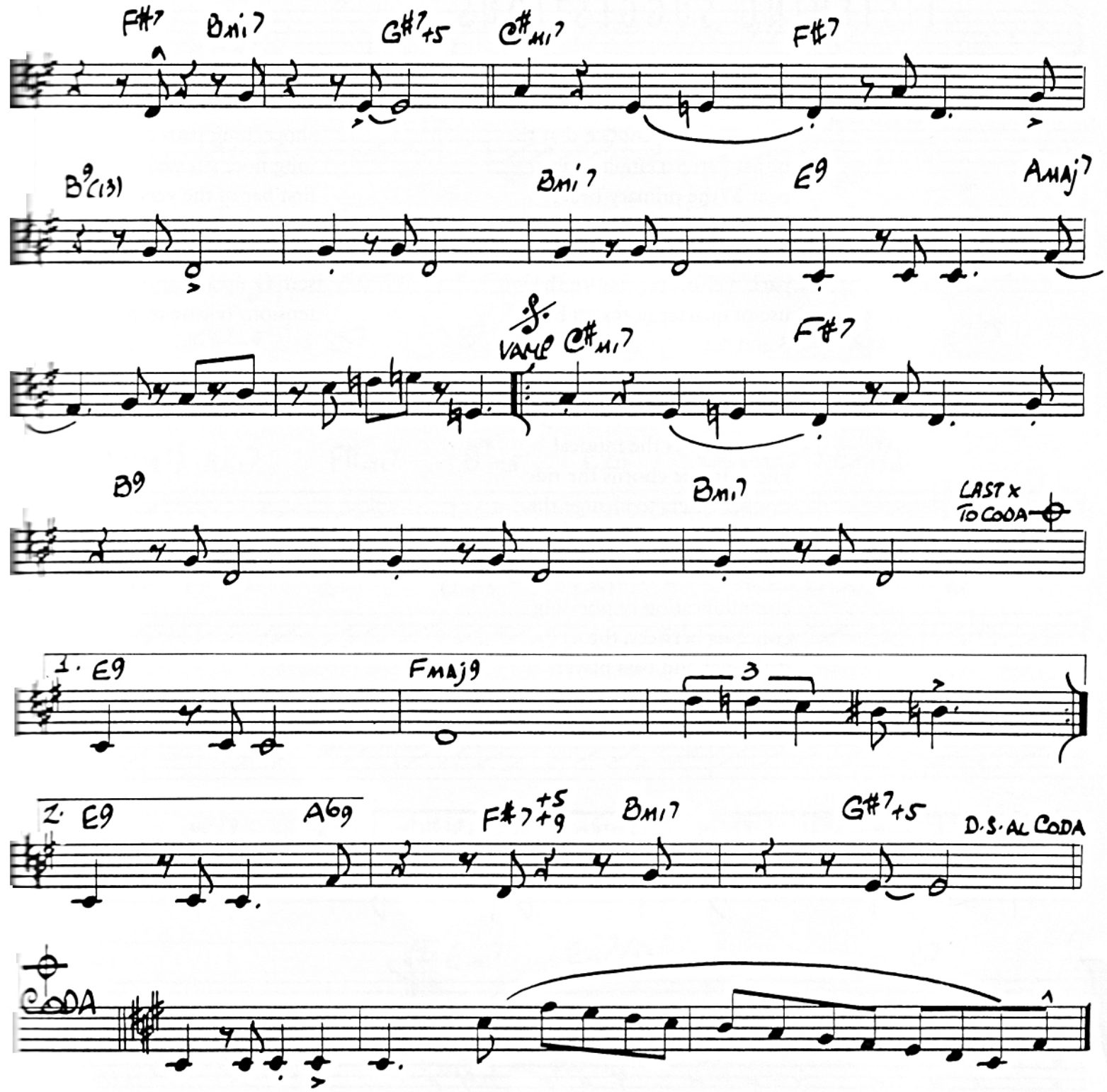
There are a number of rhythmical figures which need to be executed smoothly without interrupting the groove. The percussion part in the track features a surdo (a large drum) played on beat 3 of each measure. (The floor tom may serve this function in the absence of a surdo.)

BASS

The long notes in the first two bars give a sustained quality until the third bar, where the main figure of a short note on beat 1 and a long note on beat 2 (in 2/2 time) begins. The bass figure should copy the feel of the percussionist as he/she plays the surdo. For variety and a push forward, the downbeat can be anticipated occasionally.



TRACK # 15


F#7
Bmi7
G#7+5
C#mi7
F#7
B9(13)
Bmi7
E9
AMaj7
VAMP
C#mi7
F#7
B9
Bmi7
LAST x
TO CODA
1. E9
FMaj9
3
2. E9
A69
F#7+5+9
Bmi7
G#7+5
D.S. AL CODA
CODA

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

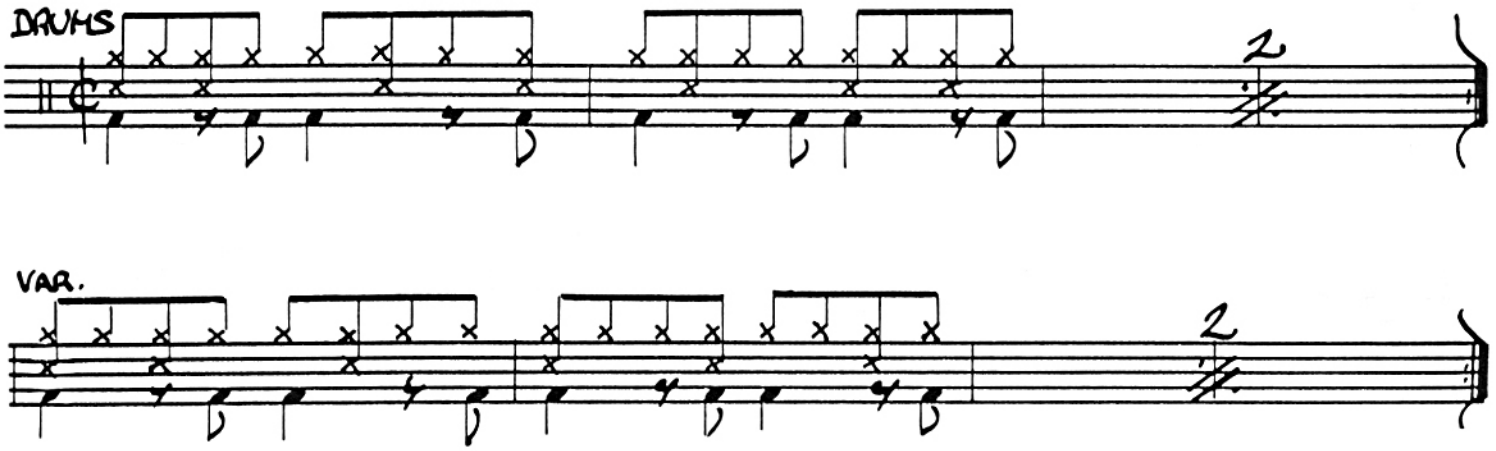
Many of the fast samba's characteristics are present here. You will notice that the hi-hat pattern emphasizes beat 3 (the primary beat) while the bass drum plays the standard samba bass drum part. (However, notice the use of quarter notes on beats 3 and 4.)

The cross-stick weaves its way through the chart, varying as it emphasizes the musical lines. In the chorus the ride cymbal enters to change the character of the tune.

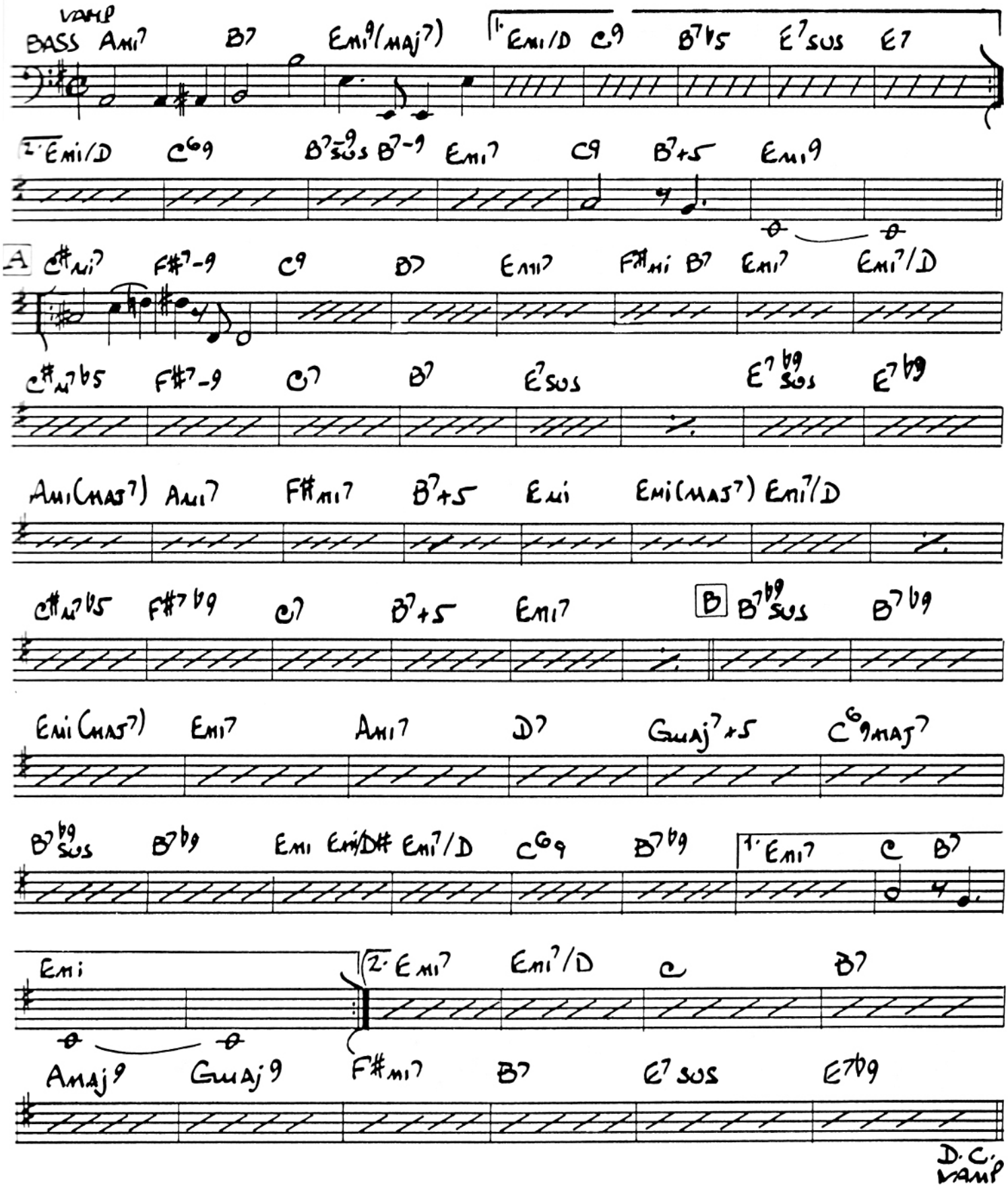
Pay particular attention to the communication of phrasing concepts between the drummer and bass player.

BASS

This samba is slower, but the same basic feel applies: the short/long pattern with the long note stressed. Again, the first bar of the verse section of this tune has some long notes that glide into the samba feel, setting up a nice tension/release technique.



TRACK # 16


VAMP
BASS Ami7 B7 Emi9(maj7)
1. Emi/D C9 B7b5 E7sus E7
2. Emi/D C6/9 B7sus9 B7-9 Emi7 C9 B7+5 Emi9
A C#mi7 F#7-9 C9 B7 Emi7 F#mi B7 Emi7 Emi7/D
C#m7b5 F#7-9 C7 B7 E7sus E7b9sus E7b9
Ami(maj7) Ami7 F#mi7 B7+5 Emi Emi(maj7) Emi7/D
C#m7b5 F#7b9 C7 B7+5 Emi7
B B7b9sus B7b9
Emi(maj7) Emi7 Ami7 D7 Gmaj7+5 C6/9maj7
B7b9sus B7b9 Emi Emi/D# Emi7/D C6/9 B7b9
1. Emi7 C B7
Emi
2. Emi7 Emi7/D C B7
Amaj9 Gmaj9 F#mi7 B7 E7sus E7b9
D.C. VAMP

PERFORMANCE/ LISTENING SUGGESTIONS

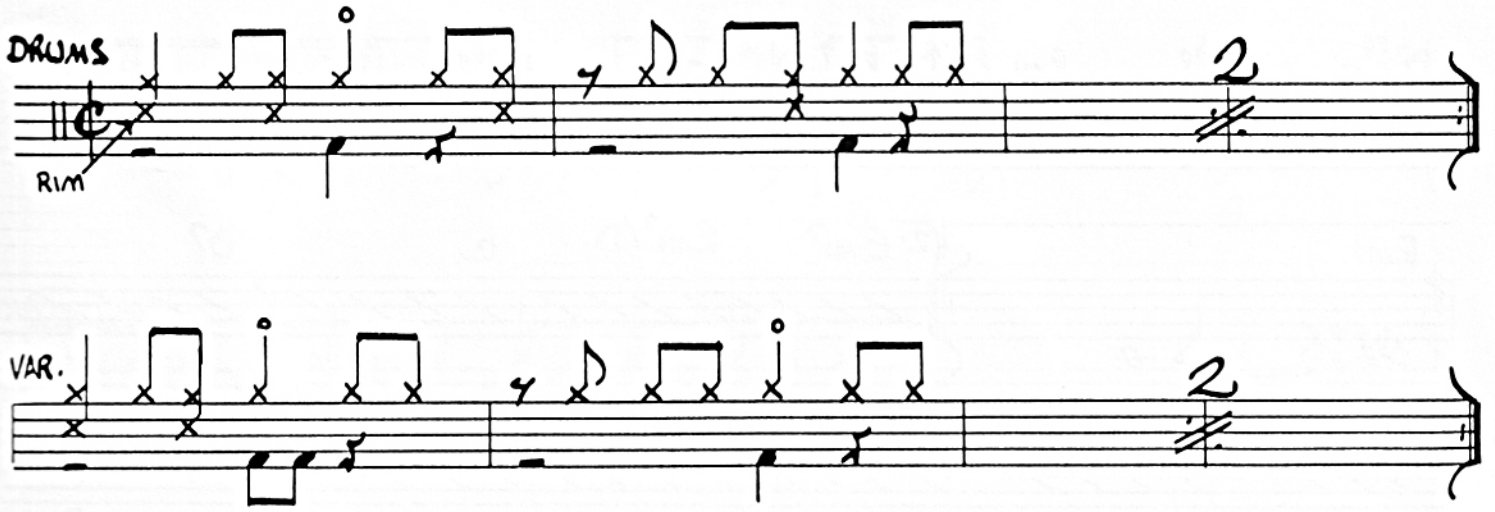
DRUMS

The bass drum's role here is similar to that of the surdo played on beat 3 of each measure. (The action of the hi-hat helps emphasize beat 3 as well.) The cross-stick pattern remains unchanged to help lock in the slow samba feel.

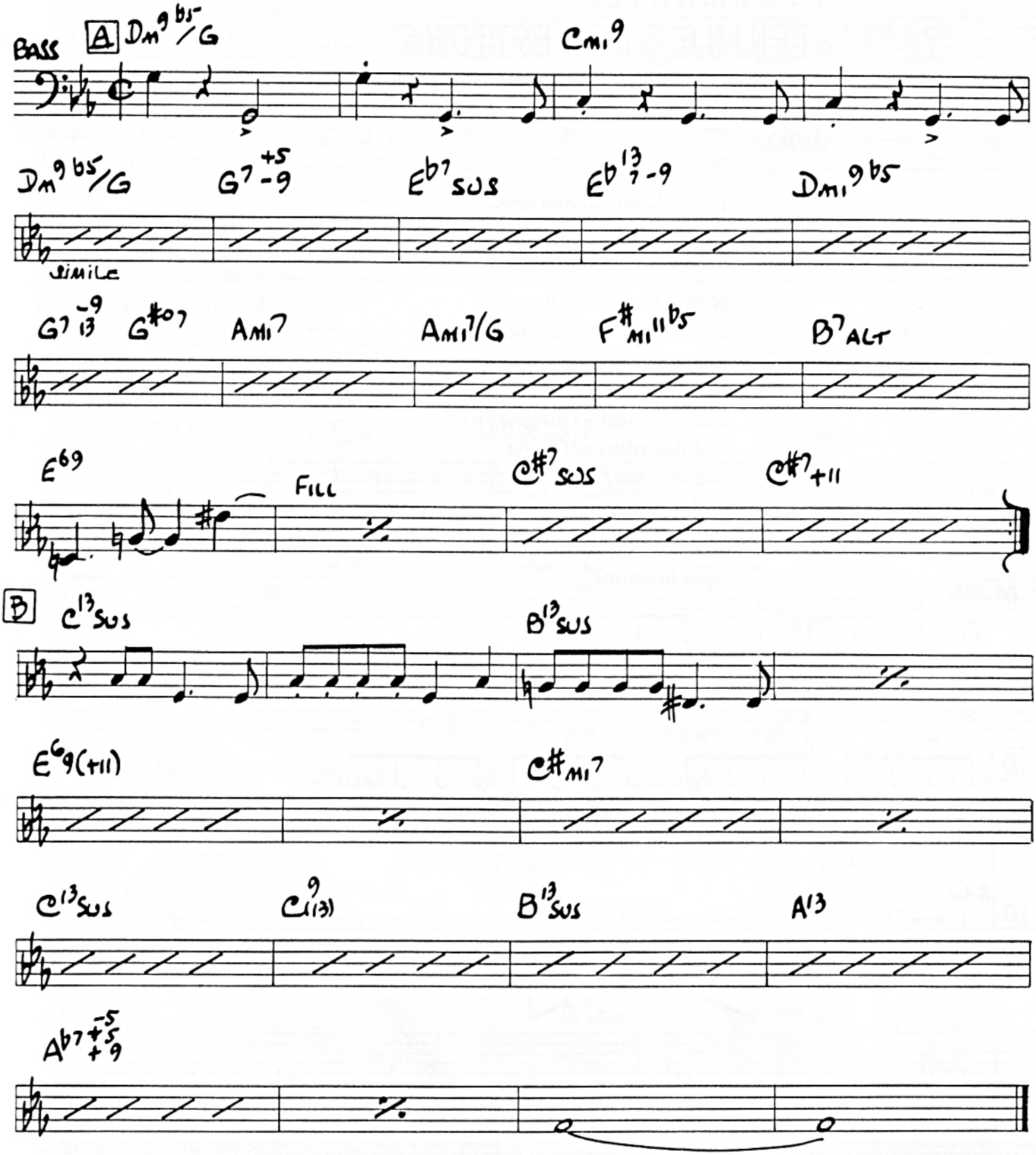
Filling is very sparse. At the end of each phrase, there's a "suspended feeling" achieved by light, airy cymbal fills. In the **B** section of the tune, you will notice that the bass drum matches the bassist's more rhythmic style.

BASS

In this cut, the fretless bass plays a short improvised melody—you may want to experiment with soloing over this. The bass part is similar to the other two samba feels, but the bass plays four short 8th notes for a nice little lift at the 2nd bar of letter **B**.



TRACK # 17


BASS
A
Dm9 b5/G
Cmi9
Dm9 b5/G
G7 +5 -9
Eb7 sus
Eb13 7 -9
Dmi9 b5
simile
G7 13 -9
G#o7
Ami7
Ami7/G
F#mi11 b5
B7 ALT
E69
FILL
C#7 sus
C#7 +11
B
C13 sus
B13 sus
E69(+11)
C#mi7
C13 sus
C9 (13)
B13 sus
A13
Ab7 -5 +5 +9

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

Notice that the baion's bass drum differs from that of the samba.

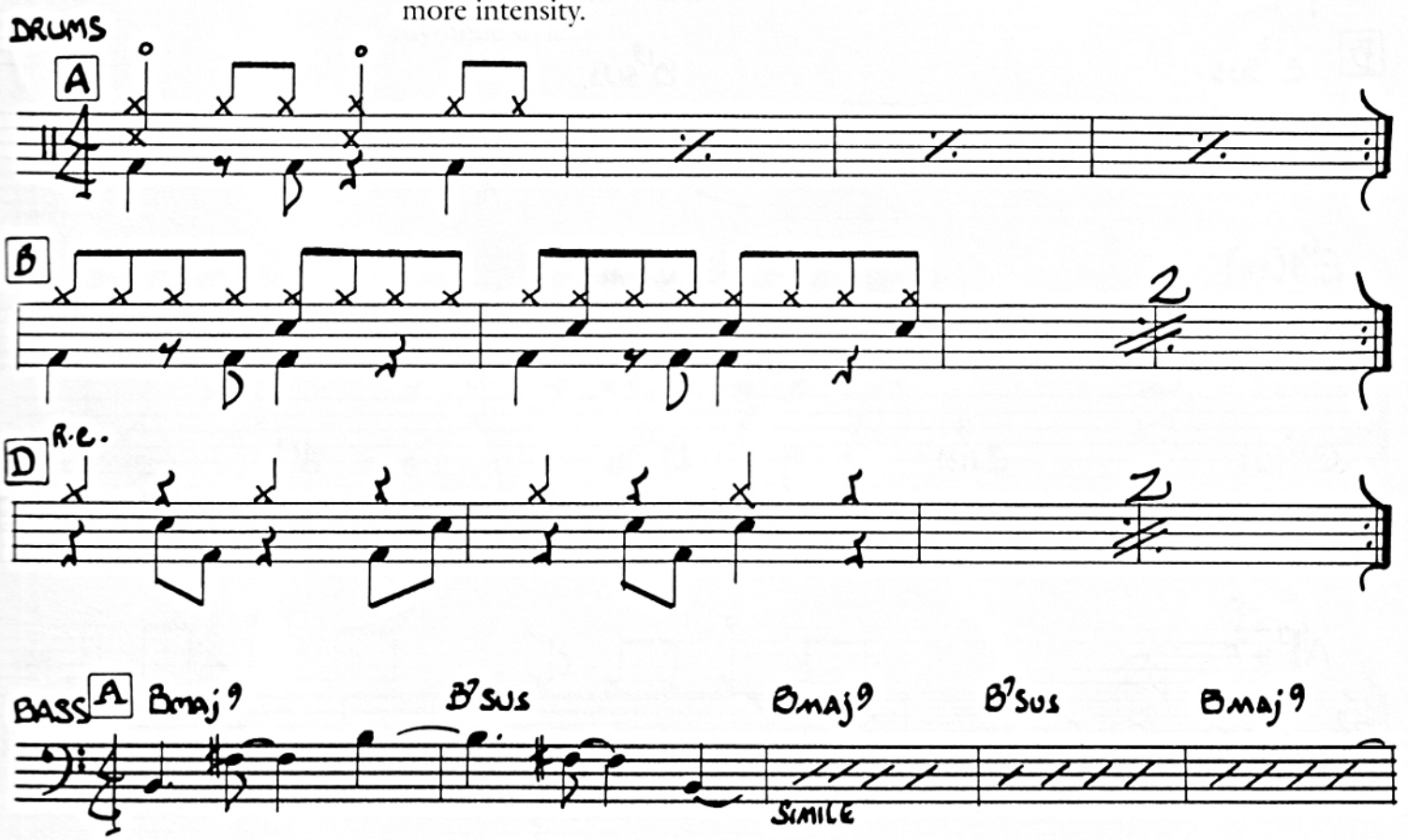
Here, the hi-hat and cross-stick combine to create a smooth, relaxed groove.

Notice that in the **B** section, the surdo's accent on beat 3, makes an appearance again, and in **C** there is yet another change of feel. This groove is best described as "baion without beat 1."

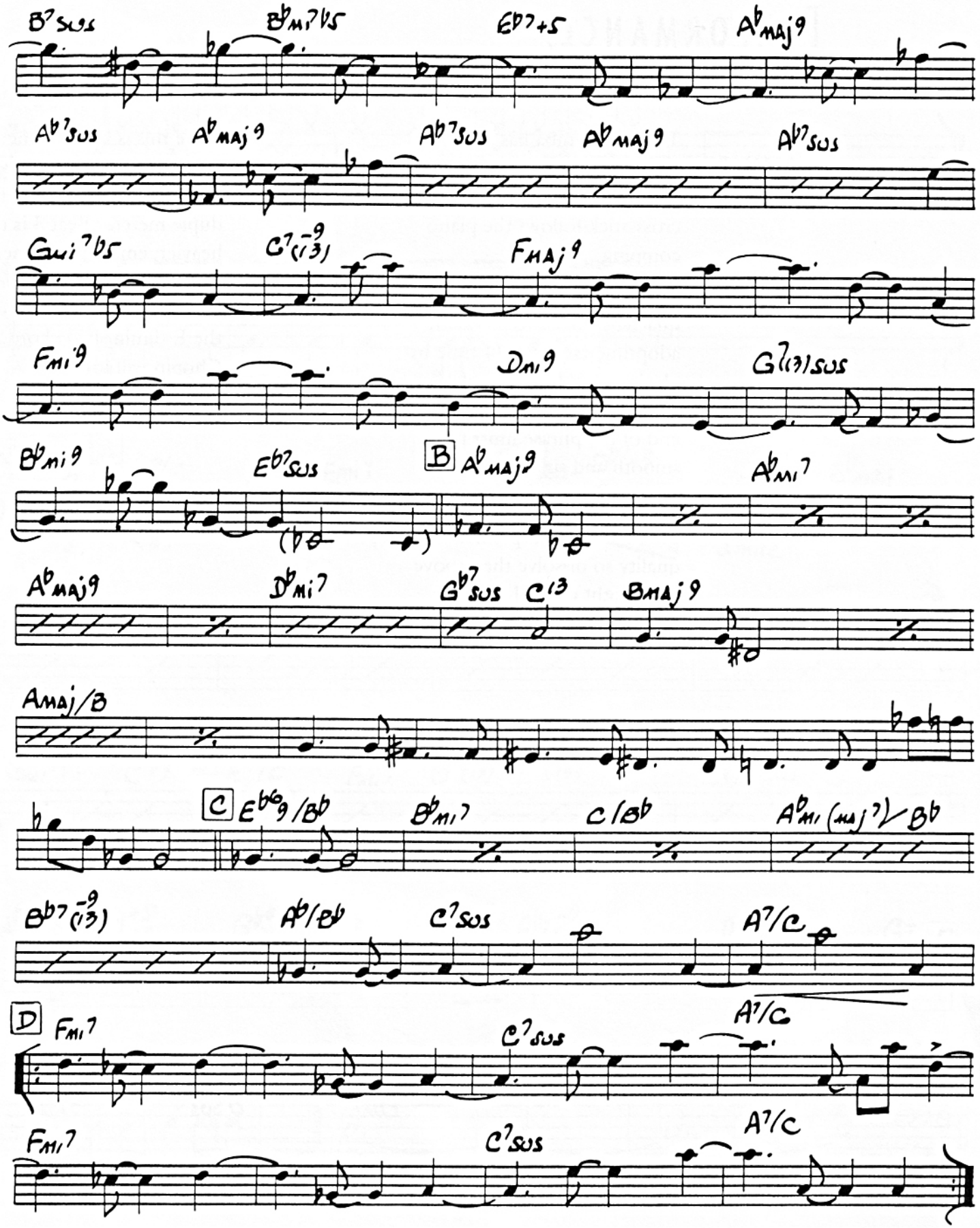
The snare drum is more active in the last section, creating more intensity.

BASS

The baion is one of the more difficult Latin feels because the downbeat is rarely played. The accents come on the upbeat of 2 and on beat 4. Notice how the note on beat 4 often anticipates the next harmony. This cut has more of a samba feel at **B**, but launches into a heavier baion in section **C**. Enjoy this style, it's a fun one!



TRACK # 18


B7sus
Bbmi7b5
Eb7+5
Abmaj9
Ab7sus
Abmaj9
Ab7sus
Abmaj9
Ab7sus
Gmi7b5
C7(-9/13)
FMaj9
Fmi9
Dmi9
G7(13)sus
Bbmi9
Eb7sus
B
Abmaj9
Abmi7
Abmaj9
Dbmi7
Gb7sus
C13
BMaj9
Amaj/B
C
Ebb6/Bb
Bbmi7
C/Bb
Abmi(maj7)/Bb
Bb7(-9/13)
Ab/Bb
C7sus
A7/C
D
Fmi7
C7sus
A7/C
Fmi7
C7sus
A7/C

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This 3/4 samba has all the characteristics of the other sambas but note how the cross-stick follows the piano comping.

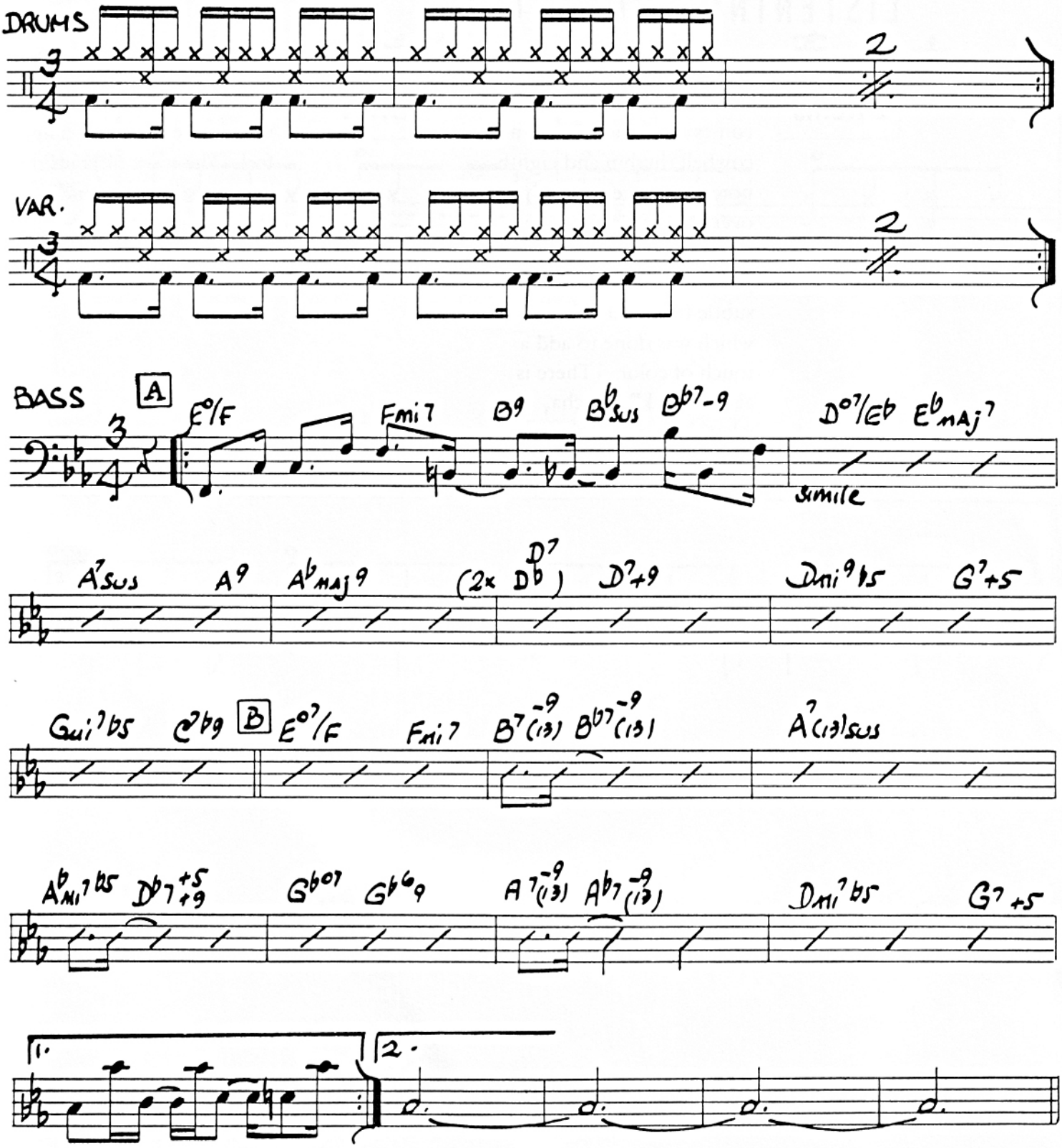
The bass drum utilizes the quarter-note concept again, adopting itself to 3/4 time by playing eighth notes in beat 3. The fills for the kicks at the end of the phrase must be smooth and subtle.

The extension at the end of the tune has a suspended quality so dissolve the groove using light cymbal and tom fills.

BASS

Since this is in triple meter, there is no short/long division of the bar as in the duple meter. Beat 3 is the heavier, emphasized one. This cut has nice harmonies; be sure to play the F under the E-diminished chord. Chopin will love you!

TRACK # 19


DRUMS
VAR.
BASS
A
E°/F
Fmi7
B9
B♭sus
B♭7-9
D°7/E♭
E♭maj7
simile
A7sus
A9
A♭maj9
(2x D♭7)
D7+9
Dmi9♭5
G7+5
Gmi7♭5
C7♭9
B
E°7/F
Fmi7
B7-9(13)
B♭7-9(13)
A7(13)sus
A♭mi7♭5
D♭7+5+9
G♭°7
G♭6/9
A7-9(13)
A♭7-9(13)
Dmi7♭5
G7+5
1.
2.

PERFORMANCE/ LISTENING SUGGESTIONS

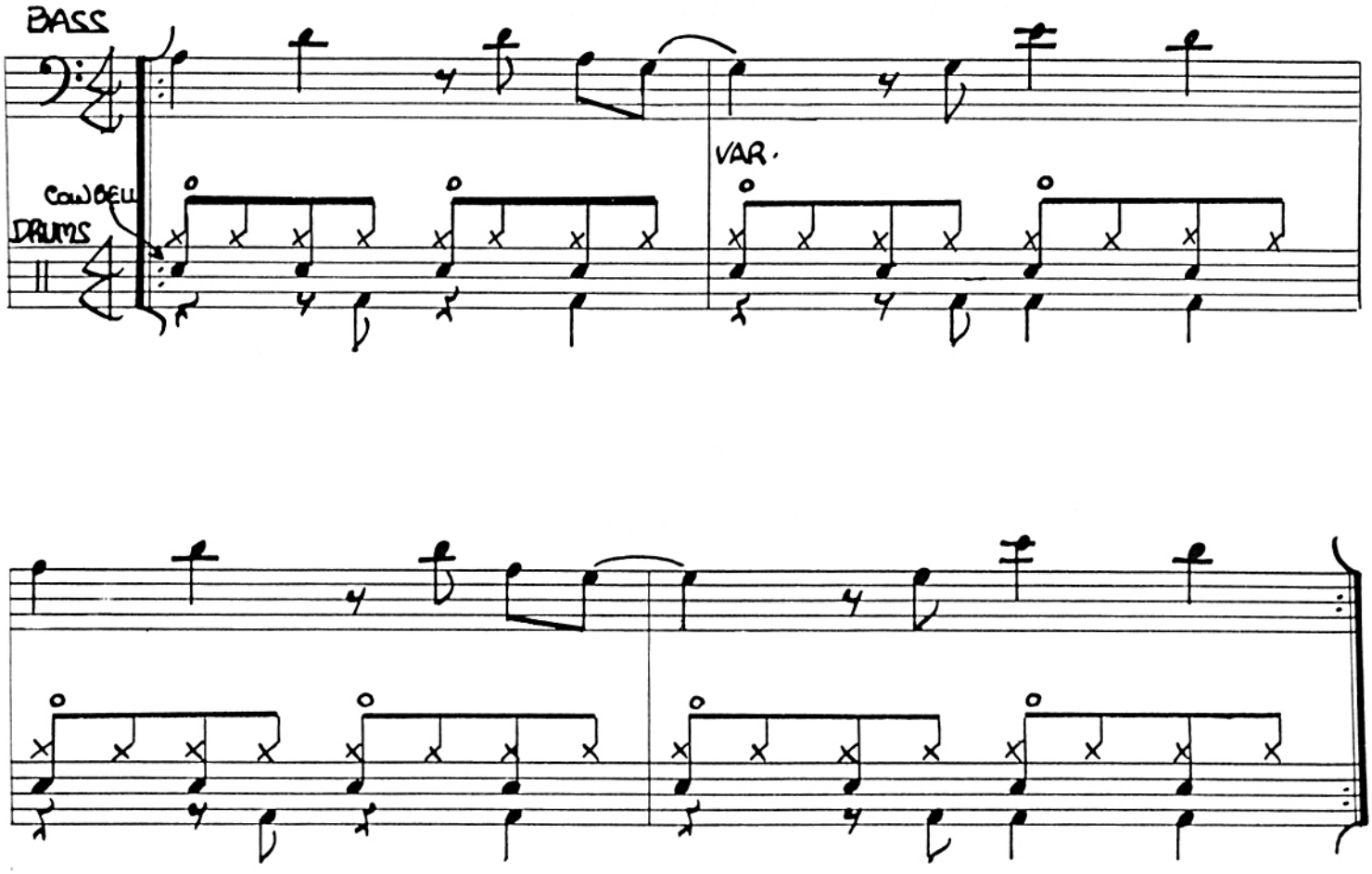
DRUMS

The cha-cha is elegant in its simplicity. Its foundation comes from the quarter-note cowbell rhythm and eighth-note guiro-like hi-hat figure over an unchanging bass drum pattern. However, if you listen closely, you'll hear a subtle bass drum alteration which was done to add a touch of color. (There is also a "funk" cha-cha, where a snare backbeat is hit on beat 3.)

BASS

The bass stays in the medium-high register throughout, which gives this style a light feel. The most difficult thing is to remain constant and steady without embellishment.

TRACK # 20



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

To understand this style, one must first understand the use of the "clave rhythm." This repeated two-measure phrase establishes the time frame over which the music flows. There can be a 3-2 "reverse clave" rhythm.

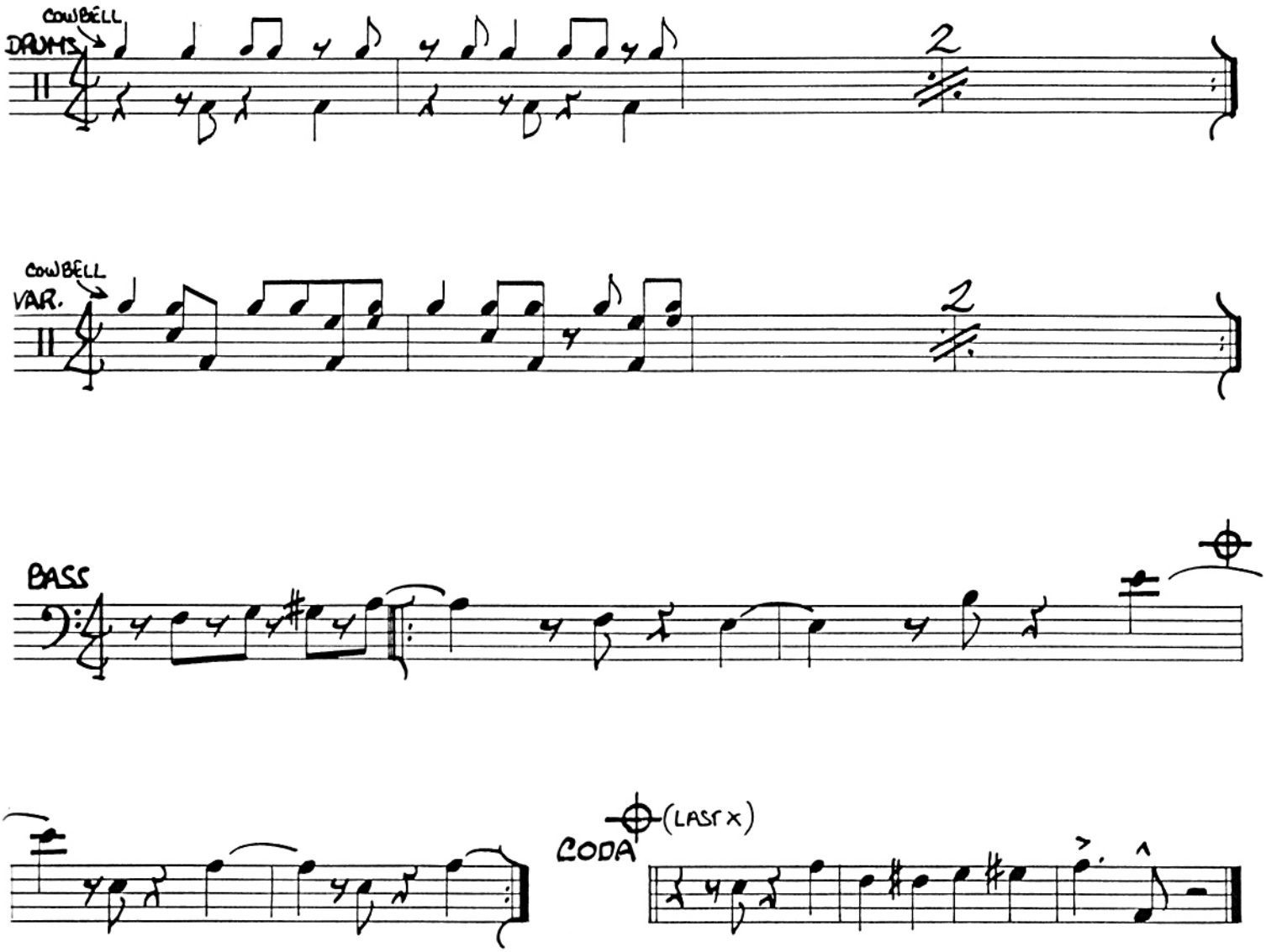
This tune uses a reverse clave rhythm. The cowbell part plays a cascara pattern, a rhythm usually played on the timbales' shells. (The drummer generally emulates that sound on a woodblock, drum shell or cowbell.) The varied cascara pattern works as well if not better.

The repetitive mambo bass drum establishes the repetitive foundation. When playing with a percussionist, the drummer must understand what his role or function is.

BASS

This style is quite involved. Examine the piano part and see how the bass part fits into it. The bass line is just like the baion except brighter, and the eighth notes are sometimes played shorter than the quarter notes.

TRACK # 21



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

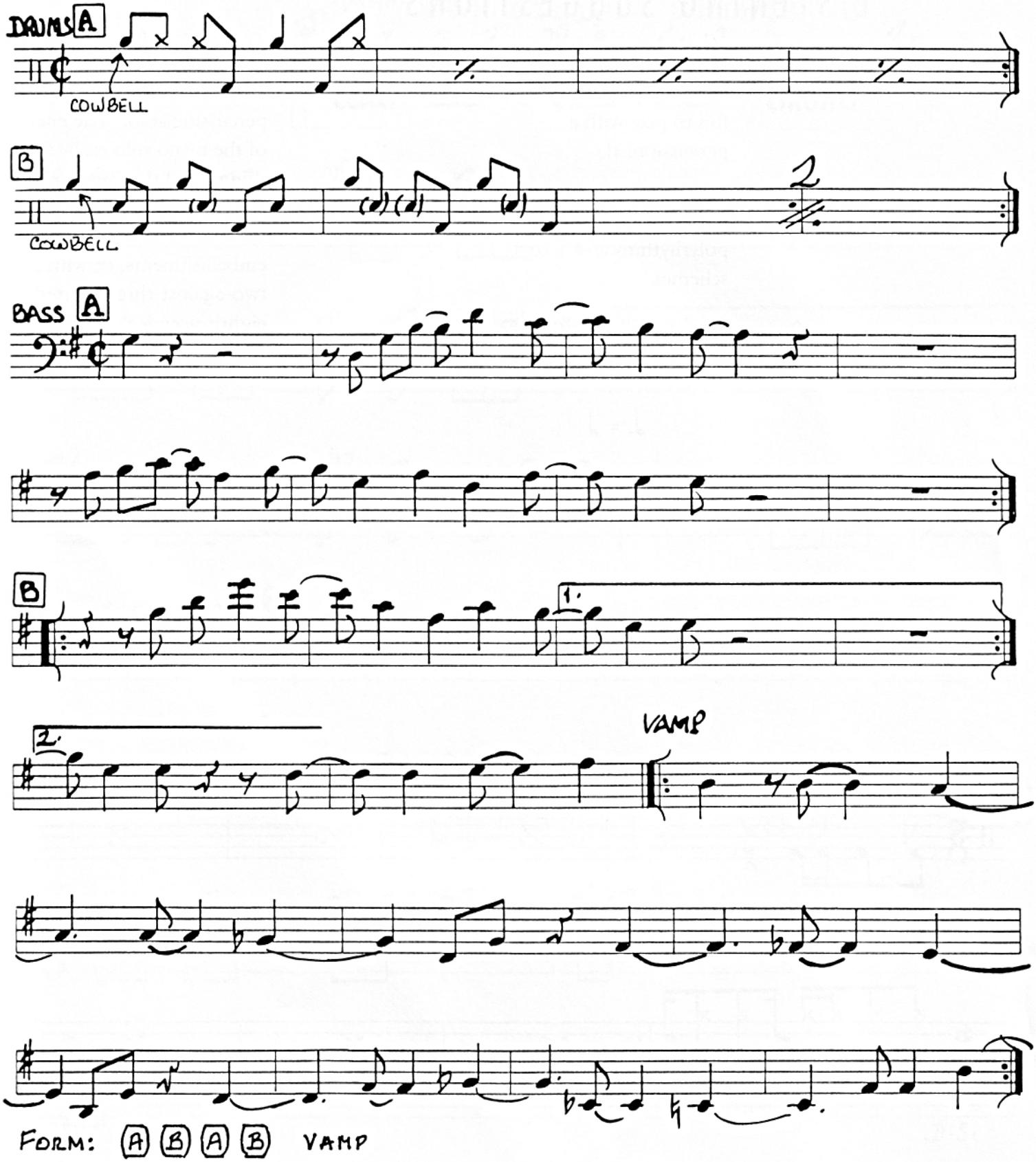
The songo groove is *very* popular today in the United States. Two key elements are the steady quarter-note cowbell and the mambo-style bass drum.

This style, unique because the bass and piano never play on down beats, is fun to play once you get used to the rhythmic displacement.

BASS

This cut has a unison melody at the beginning that contains many upbeats. This is difficult to play accurately with a nice relaxed feel, so practice playing something (a scale for instance) with a metronome and play on *all* the upbeats until you can hold them steady without producing tension. The vamp is similar to the mambo, but has an even more involved piano part. It's really fun when all the parts come together.

TRACK # 22



PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This 6/8 Afro-Cuban groove, commonly called *nañigo*, is fun to play with a percussionist!

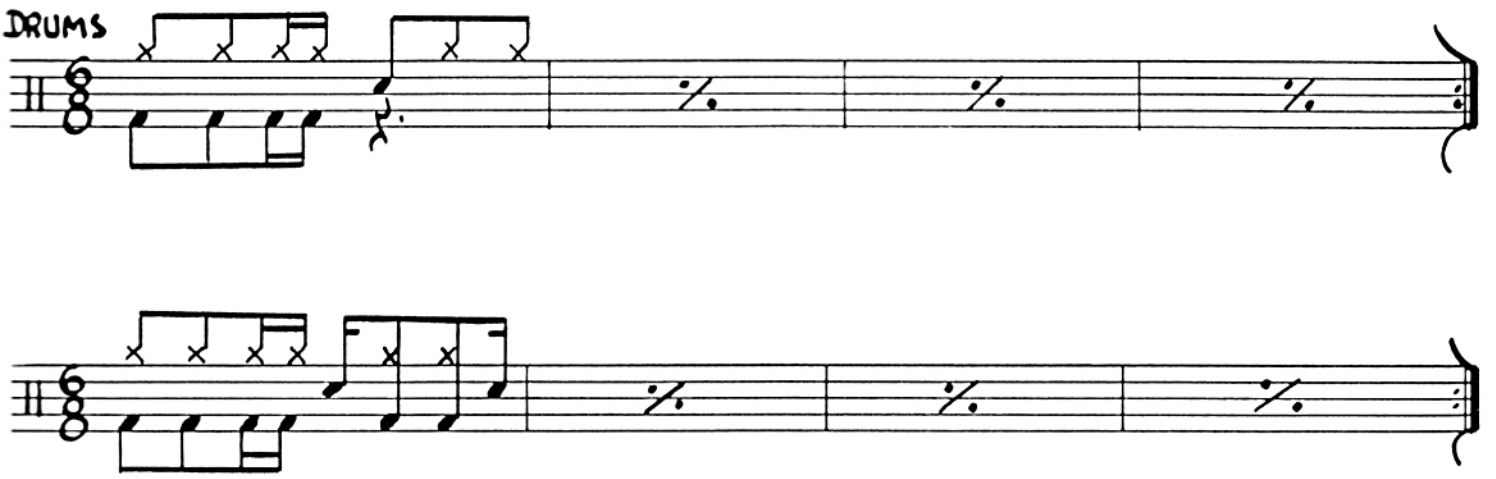
The *nañigo* seems to lend itself to unlimited polyrhythms and accent schemes.

Practice soloing over this track. Experiment! Try going into a 4/4 shuffle:

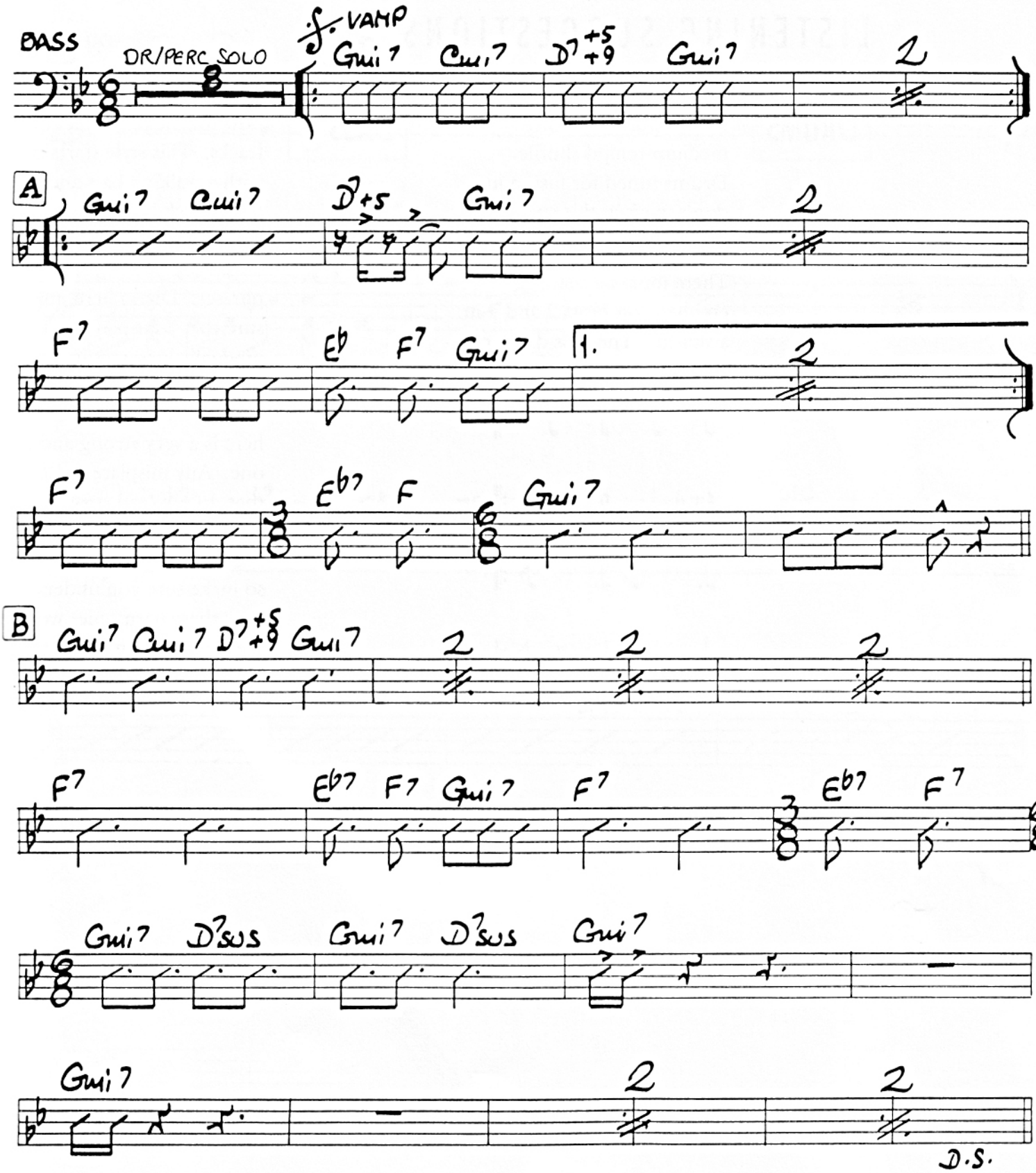
♩. = ♩

BASS

This tune eventually launches into a two-bar vamp after a percussion solo. The energy of the piano solo really fuels things, and the bass part plays either in a one-beat feel with some kicks and embellishments, or with a two-against-three, dotted eighth-note feel. Watch out for the 3/8 bars and the drum breaks.



TRACK # 23

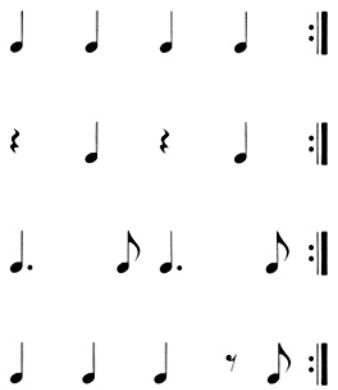

BASS
DR/PERC SOLO
VAMP
Gmi7 Cmi7 D7+5 +9 Gmi7
A
Gmi7 Cmi7 D7+5 Gmi7
F7 Eb F7 Gmi7
1.
F7 Eb7 F Gmi7
B
Gmi7 Cmi7 D7+5 +9 Gmi7
F7 Eb7 F7 Gmi7 F7 Eb7 F7
Gmi7 D7sus Gmi7 D7sus Gmi7
Gmi7
D.S.

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

The sound of the drums is very important in this medium-tempo shuffle. Drums tuned for fusion just don't work in this style!

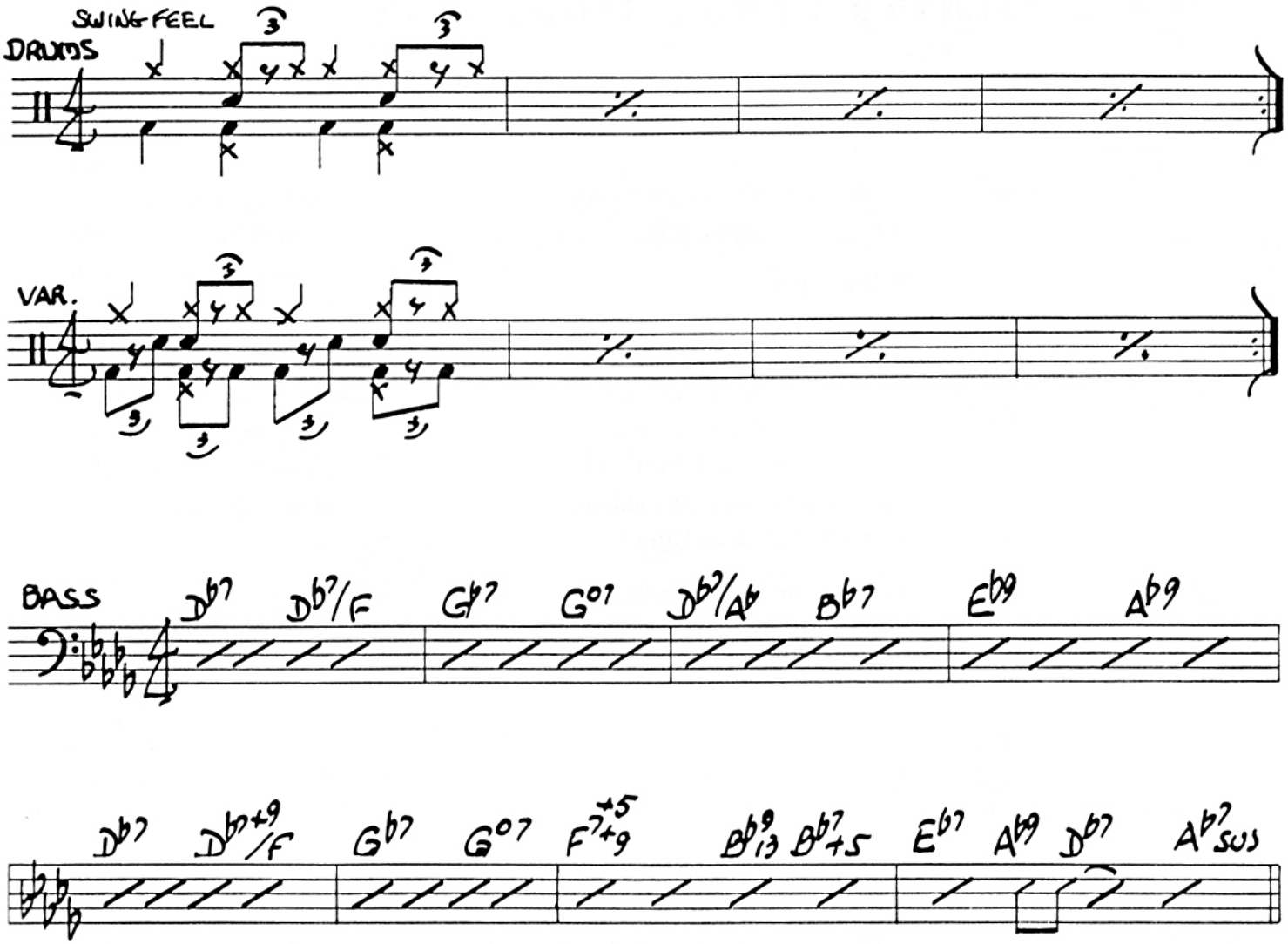
Dig in and *feel* the bass notes. There must be a strong emphasis on beats 2 and 4 in a shuffle. The bass drum may be used in a variety of ways:



BASS

We return to the acoustic bass now for the remainder of the tracks. This style starts out with a walking bass and a heavy back-beat. The form is eight measures in length, consisting of two four-bar phrases. Dig in here, making sure that your playing gradually increases in intensity over the course of this tune. The harmonic progression here is a very strong and basic one. Any misplaced notes that do not lead strongly will sound languid and too many will thwart the entire effort, so make sure you understand how these harmonies work. Figure them out at the piano.

TRACK # 24


SWING FEEL
DRUMS
VAR.
BASS
Db7
Db7/F
Gb7
G07
Db7/Ab
Bb7
Eb9
Ab9
Db7
Db7+9/F
Gb7
G07
F7+5+9
Bb9/13
Bb7+5
Eb7
Ab9
Db7
Ab7sus

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This medium swing tune should have a light, airy quality to it. The tune requires a triplet feel, with the hi-hat under-pinning it.

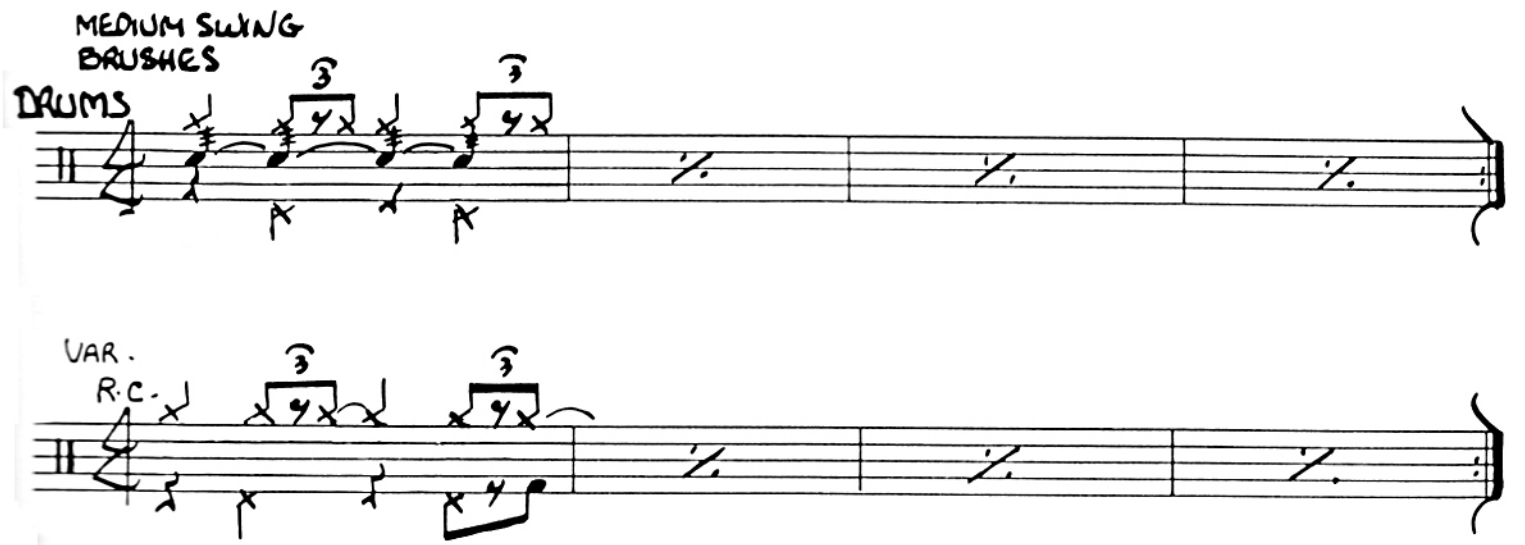
At the beginning and again at the end, the bass plays with a two-beat feel (emphasizing beats 1 and 3 only) and the drums must match. Later, the bass goes to a 4-beat feel and you'll notice that the bass drum changes accordingly.

For contrast and intensity, the drums change to sticks behind the piano solo.

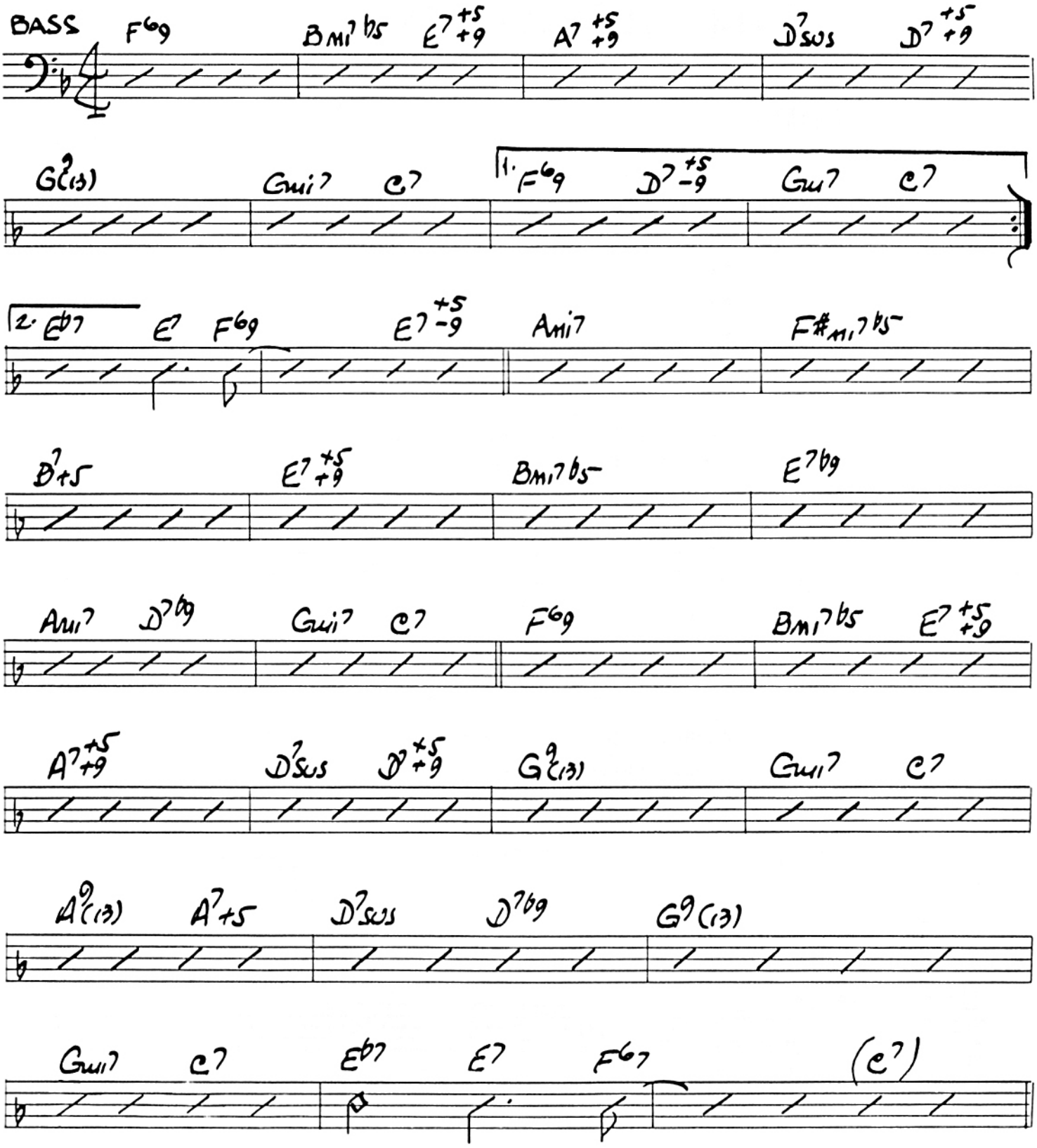
BASS

This tune has a four bar tag at the end of the standard 32-bar progression making it a 36-bar progression (AABA+tag). Keep this in mind when you play this tune; losing the form will almost certainly kill the momentum.

This is a good example of the technique used in going from a two-beat feel to a four-beat or straight-ahead walking feel.



TRACK # 25


BASS
F6/9
Bmi7b5
E7+5+9
A7+5+9
D7sus
D7+5+9
G9(13)
Gmi7
C7
1. F6/9
D7+5-9
Gmi7
C7
2. Eb7
E7
F6/9
E7+5-9
Ami7
F#mi7b5
B7+5
E7+5+9
Bmi7b5
E7b9
Ami7
D7b9
Gmi7
C7
F6/9
Bmi7b5
E7+5+9
A7+5+9
D7sus
D7+5+9
G9(13)
Gmi7
C7
A9(13)
A7+5
D7sus
D7b9
G9(13)
Gmi7
C7
Eb7
E7
F6/7
(C7)

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

We couldn't get the incomparable Count Basie Band for this recording session, so we've assembled some of the most important elements of the band's style.

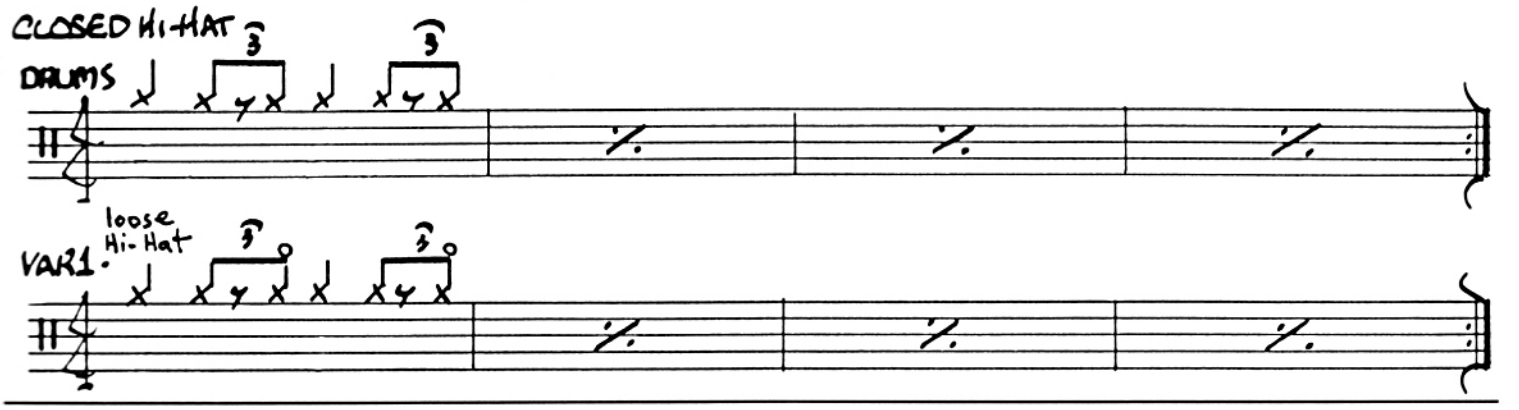
Particular attention should be given to the Freddie Green-style guitar playing (strumming lightly on all four beats).

The closed hi-hat gives a Basie-style character to tune openings, heard at the top of this chart. But as the tune continues, you'll hear the traditional open/closed as well. Light bass drum and little or no snare drum is also characteristic of the Basie style.

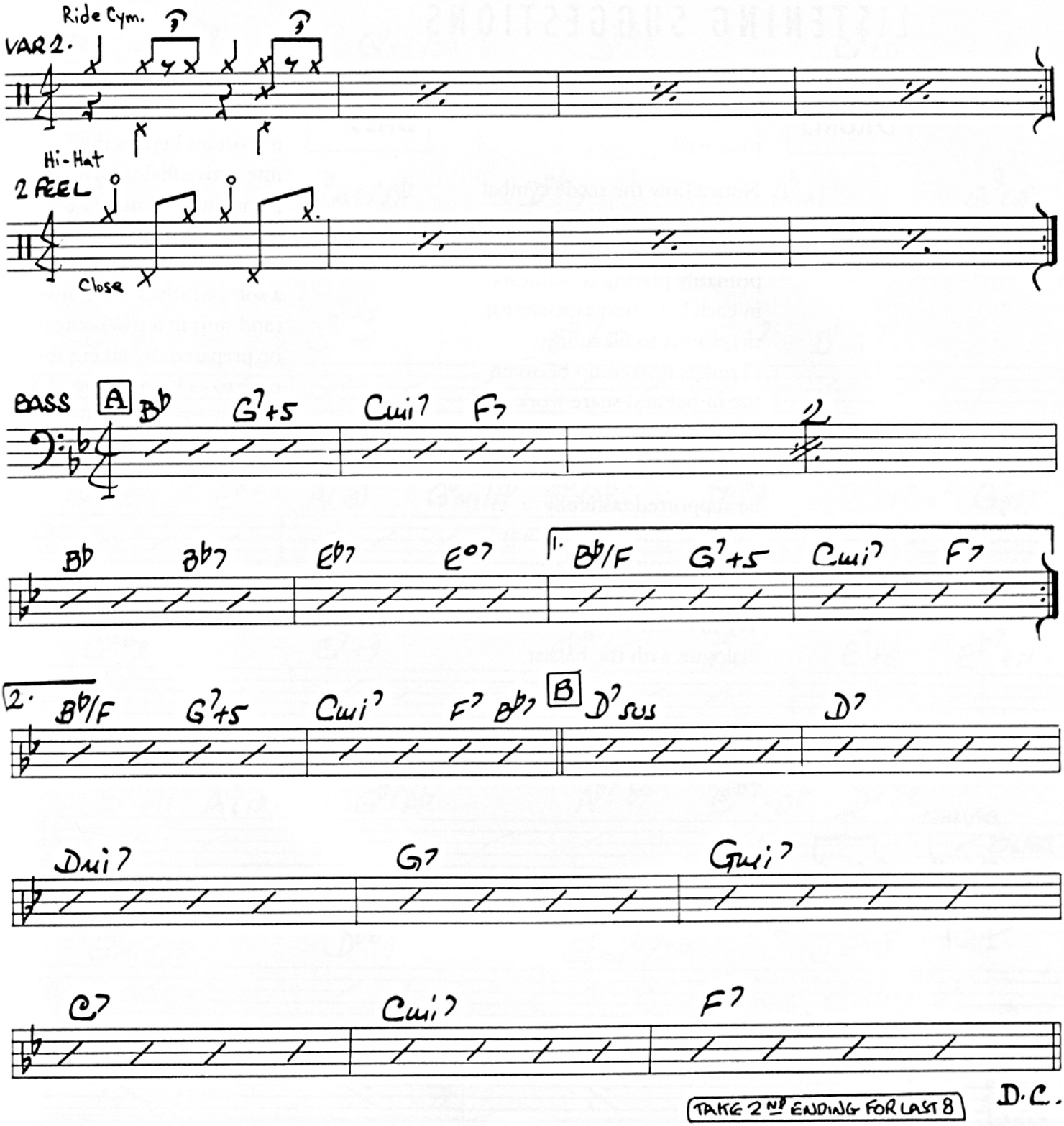
As the tune builds, the hi-hat becomes looser and looser until there's a switch to ride cymbal combined with a cross-stick on beat 4. The key to this groove is *controlled intensity.*

BASS

This is your basic "Basie" beat, with the guitar comping on quarter notes and the tasty piano noodling around it. The bass "walks" in four, even though the drums stay on the hi-hat for a chorus. This tempo is a bit bright, while the style is clear and concise.



TRACK # 26


Ride Cym.
VAR 2.
Hi-Hat
2 FEEL
Close
BASS
A
B♭
G7+5
Cmi7
F7
B♭
B♭7
E♭7
E°7
1.
B♭/F
G7+5
Cmi7
F7
2.
B♭/F
G7+5
Cmi7
F7
B♭7
B
D7sus
D7
Dmi7
G7
Gmi7
C7
Cmi7
F7
TAKE 2ND ENDING FOR LAST 8
D.C.

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

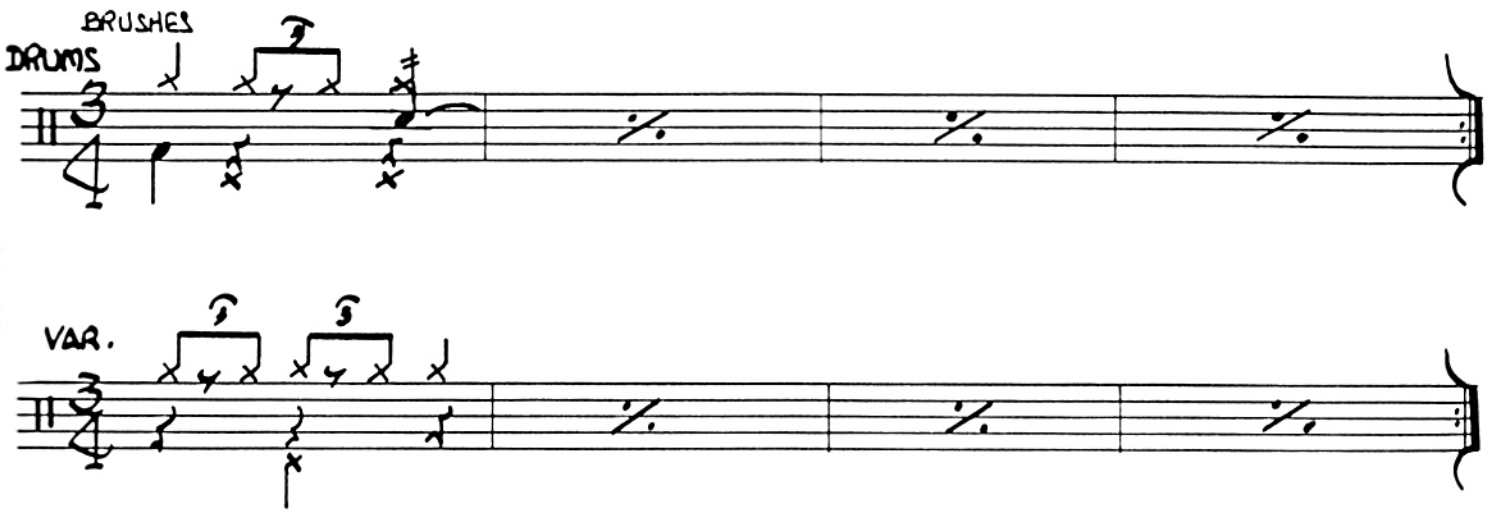
This eloquent 3/4 swing is relaxing to play and to listen to as well.

Notice how the sizzle cymbal adds both sustain and a legato feel here. With the bass primarily playing downbeats in each bar, there is room for the drums to fill subtly. (Triplets broken up between the hi-hat and snare work nicely.)

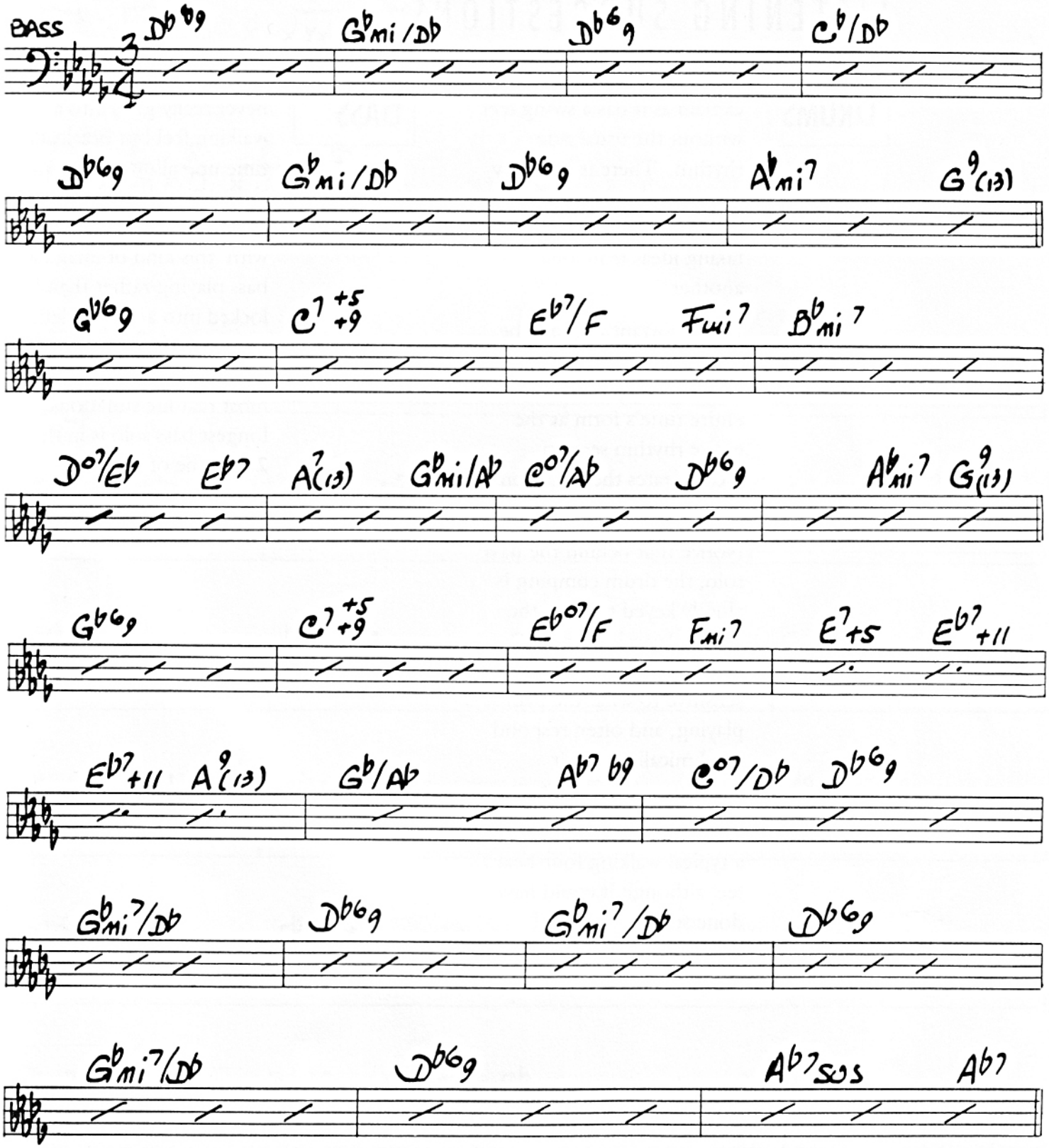
When the bass solos, it should be supported tastefully (without getting in the way), because most bass players don't like to play over silence. Try to create a subtle dialogue with the bassist.

BASS

Laying down a swing foundation is not as important here as the interactive dialogue with the piano and drums. The time to let your bass sing is in this beautiful style. The bass takes a solo, which is imperative (and fun) in a trio context, so be prepared by taking the time to examine some of these harmonies at the piano. (Another tune in D-flat—sorry about that!)



TRACK # 27


BASS
Db6/9
Gbmi/Db
Db6/9
Cb/Db
Db6/9
Gbmi/Db
Db6/9
Abmi7
G9(13)
Gb6/9
C7 +5 +9
Eb7/F
Fmi7
Bbmi7
D07/Eb
Eb7
A7(13)
Gbmi/Ab
C07/Ab
Db6/9
Abmi7
G9(13)
Gb6/9
C7 +5 +9
Eb07/F
Fmi7
E7+5
Eb7+11
Eb7+11
A9(13)
Gb/Ab
Ab7 b9
C07/Db
Db6/9
Gbmi7/Db
Db6/9
Gbmi7/Db
Db6/9
Gbmi7/Db
Db6/9
Ab7sus
Ab7

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This style is difficult to explain as it has a swing feel without the usual ride rhythm. There is interplay between players with everyone listening to and taking ideas from one another.

It's important that one be constantly aware of the layout of the melody as well as the entire tune's form as the entire rhythm section incorporates these elements into its playing.

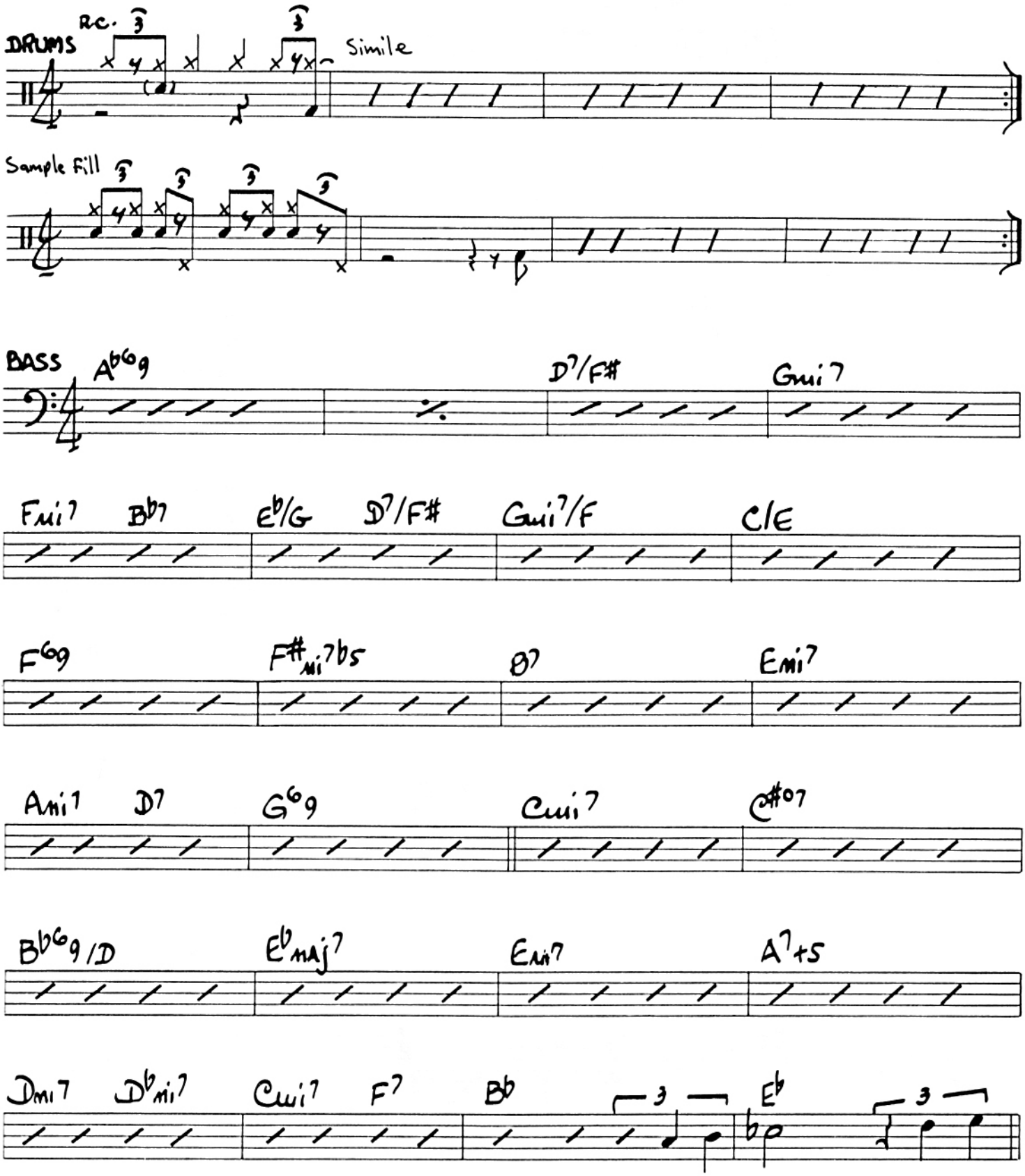
Notice that behind the bass solo, the drum comping is closely keyed to what the piano player is doing. The best drummers are always sensitive to what the pianist is playing, and often respond rhythmically to their comping.

This track really never goes to a typical walking four-beat feel although it could have done so. Give it a try!

BASS

As the title implies, this style never really goes into a walking feel but breaks the time up, allowing for some interesting rhythmic interplay. It's good to become familiar with this kind of imaginative bass playing rather than being locked into a rigidly-defined rhythmic role, because it stimulates creativity. As in most real-life situations, the longest bass solo is in the 28th tune of the set!

TRACK # 28


DRUMS
Rc.
Simile
Sample Fill
BASS
A♭6/9
D7/F#
Gmi7
Fmi7
B♭7
E♭/G
D7/F#
Gmi7/F
C/E
F6/9
F#mi7♭5
B7
Emi7
Ami7
D7
G6/9
Cmi7
C#o7
B♭6/9/D
E♭maj7
Emi7
A7+5
Dmi7
D♭mi7
Cmi7
F7
B♭
E♭

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This ballad is best played with brushes and a lot of sizzle cymbal. In fact, the sizzle cymbal greatly contributes toward the establishment of this track's overall mood.

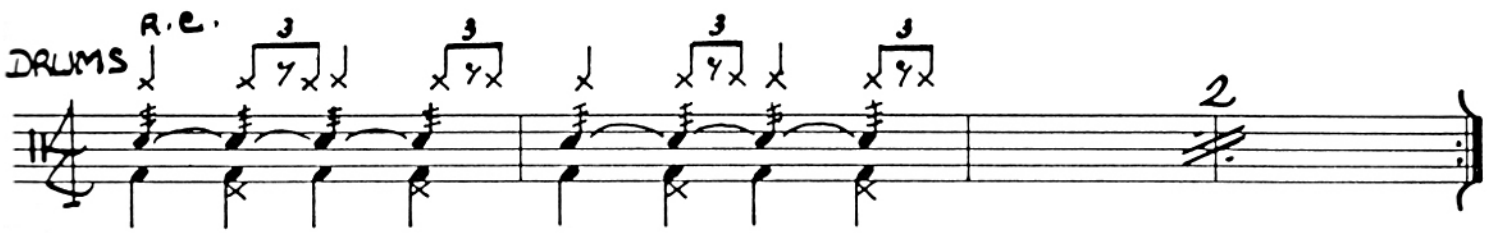
Notice the subdivided triplets throughout, along with the light bass drum on the first and third beat of each bar. Notice also the different colors of the hi-hat.

Be sure to listen to the bassist's phrasing for it will help give you a good sense of when to fill.

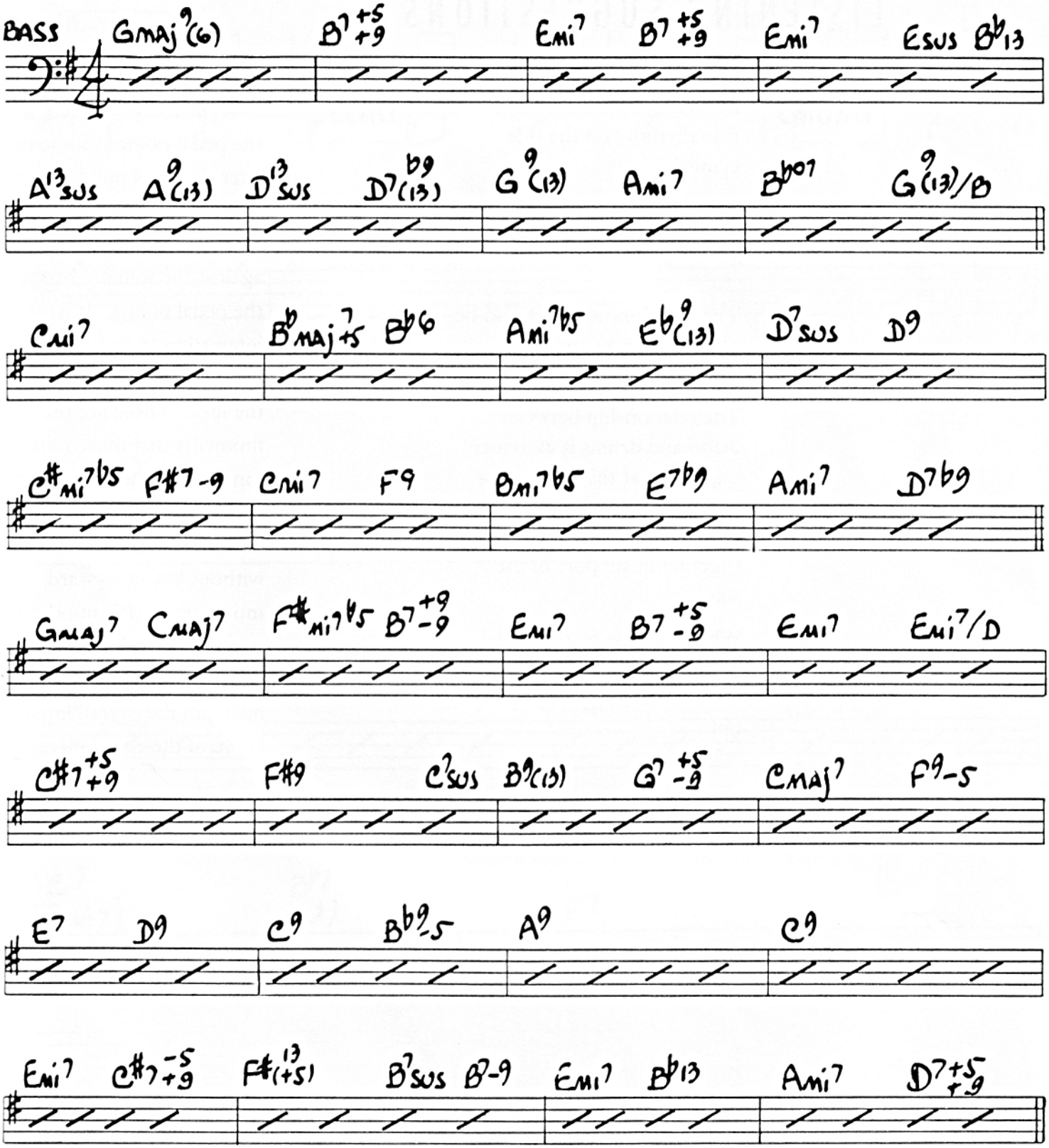
BASS

The number of notes a bassist may play in any given time frame is affected by how long the notes sustain, and in no style is that more evident than a slow ballad. If you have a bass that will not sustain for one or two measures at this tempo, it's time to go shopping for a new instrument. This is the place to let the richest, longest notes sound so choose your notes carefully. A wrong one is going to be heard for a while.

Ballads are actually one of the more challenging feels to play well, requiring a meaningful and expressive interpretation. The choice of notes is dictated by the harmonic movement, so the bassist's job is to get a rich sound and to try to capture the tune's mood.



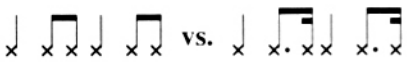
TRACK # 29


BASS
Gmaj9(6) B7+5+9 Emi7 B7+5+9 Emi7 Esus Bb13
A13sus A9(13) D13sus D7b9(13) G9(13) Ami7 Bb07 G9(13)/B
Cmi7 Bbmaj7+5 Bb6 Ami7b5 Eb9(13) D7sus D9
C#mi7b5 F#7-9 Cmi7 F9 Bmi7b5 E7b9 Ami7 D7b9
Gmaj7 Cmaj7 F#mi7b5 B7+9-9 Emi7 B7+5-9 Emi7 Emi7/D
C#7+5+9 F#9 C7sus B9(13) G7+5-9 Cmaj7 F9-5
E7 D9 C9 Bb9-5 A9 C9
Emi7 C#7-5+9 F#13(+5) B7sus B7-9 Emi7 Bb13 Ami7 D7+5+9

PERFORMANCE/ LISTENING SUGGESTIONS

DRUMS

This straight ahead burning blues requires a "flattened ride rhythm" on the ride cymbal.



The eighth notes must also be played on snare and bass drum.

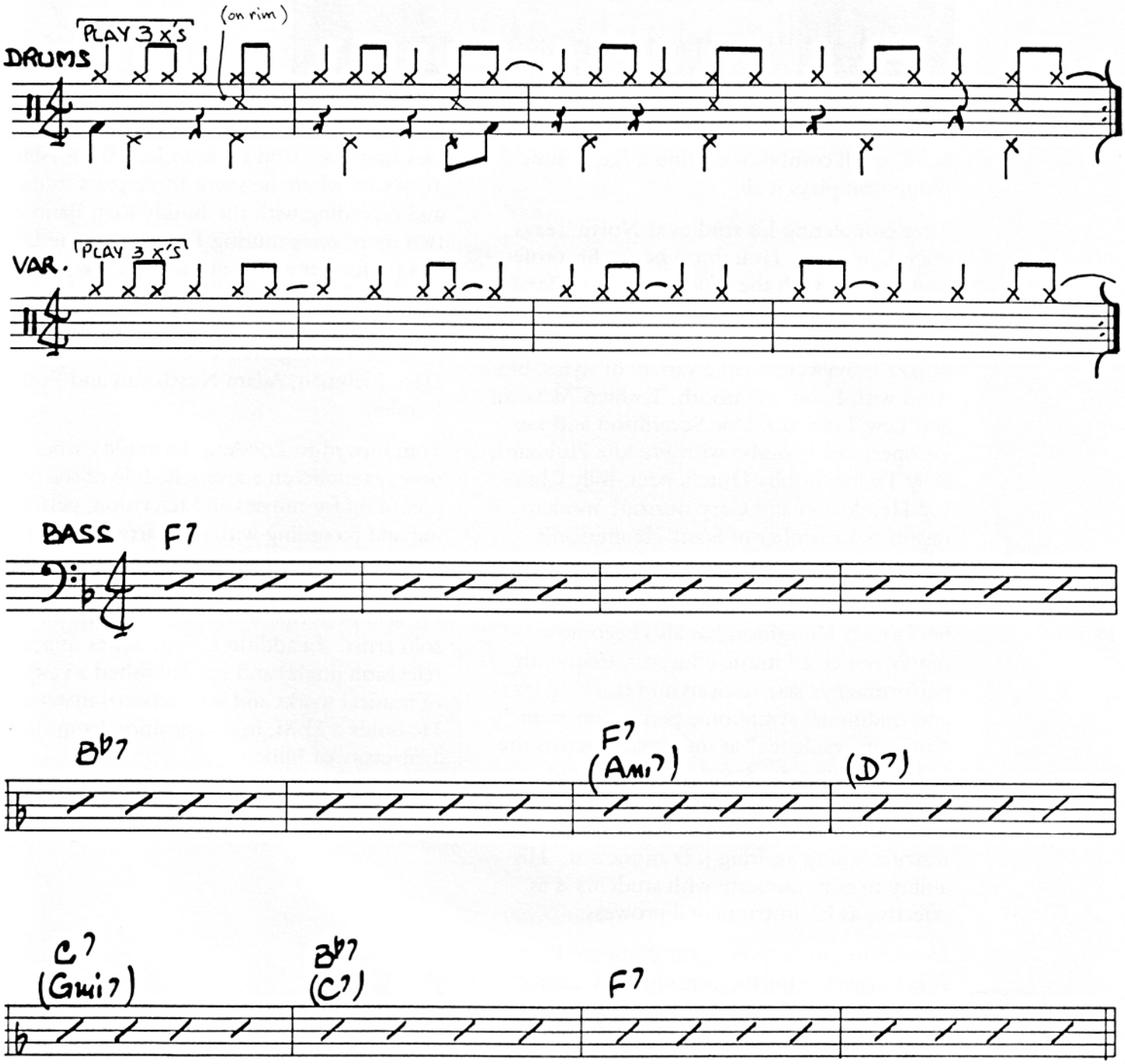
The relationship between piano and drums is extremely important at this tempo, for you'll notice that the piano and drums catch many "hits" together in support of the soloists.

When the bass plays a pedal point (repeated pitch in the bass) the drums *really* open up!

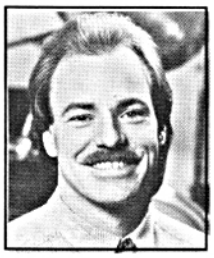
BASS

This tune is a straight-ahead blues in F. Notice here how the pedal point in some of the later choruses builds intensity. Examine some of the different rhythms that the drums play against the walking bass and the pedal points. It is interesting to hear how the drums react to and support the idea. Those are the moments that make music fun! Notice how the drums and bass both come down in intensity for the piano solo without losing forward momentum. It's important to create a fresh beginning for the new soloist and to maintain the overall intensity curve of the entire piece.

TRACK # 30


PLAY 3 X'S
(on rim)
DRUMS
VAR.
PLAY 3 X'S
BASS
F7
B♭7
F7
(Ami7)
(D7)
C7
(Gmi7)
B♭7
(C7)
F7

ABOUT THE AUTHORS



STEVE HOUGHTON: Jazz Drummer

Steve Houghton is perhaps one of the most well-rounded jazz drummers in the business. Be it big band, small combo or cutting-edge fusion, Houghton plays it all.

After completing his studies at North Texas State University, Houghton began his professional career with the Woody Herman Band at the age of 20. Since then, Steve has performed and recorded with an impressive list of jazz heavyweights in a variety of styles: big band with Frank Mantooth, Toshiko Akiyoshi and Lew Tabackin, Doc Severinson and Les Hooper; small combo with Freddie Hubbard, Billy Taylor, Bobby Hutcherson, Billy Childs, Joe Henderson and Gary Burton; modern fusion as a member of Scott Henderson's "Tribal Tech."

In addition to his professional experience as a performer, Houghton has also become a highly respected music educator, frequently performing at jazz festivals and teaching jazz and traditional symphonic percussion as an "artist-in-residence" at universities across the U.S. and Europe. Because of his strong connection with the mainstream of jazz, Houghton is exceptionally qualified to instruct young aspiring jazz musicians. His ability to communicate with students is as effective as his instrumental prowess.

In addition to serving as the National Percussion Chairman for the National Association of Jazz Educators, Houghton also sits on the board of directors of the Percussive Arts Society and teaches at the world-renowned Grove School of Music.

Houghton maintains a busy studio schedule, recording for television, movies and commercials, and has authored two definitive texts for jazz drummers: *A Guide for the Modern Jazz Rhythm Section,* and *Studio and Big Band Drumming.*

TOM WARRINGTON: Jazz Bassist

Long respected by his peers, Tom Warrington is currently one of the most sought-after bass players in Los Angeles. Tom came to L.A. from New York City where he spent three years touring and recording with the Buddy Rich Band and two more years touring Europe and the U.S. as a performer and clinician with the John McNeil Quartet. While residing in New York, he also worked with many other great artists, including Stan Getz, Bob Moses, Dave Liebman, Adam Nussbaum and Emily Remler.

Tom moved to Los Angeles in 1981 where he now maintains an active schedule of studio recording for movies and television; performing and recording with such artists as Freddie Hubbard, Peter Erskine, Denny Zeitlin, Bob Florence, Eliane Elias and Randy Brecker. He also performs worldwide as a clinician and solo artist. In addition, Tom writes music for television jingles and has published a variety of musical works and instructional materials. He holds a M.M. in composition from the University of Illinois.

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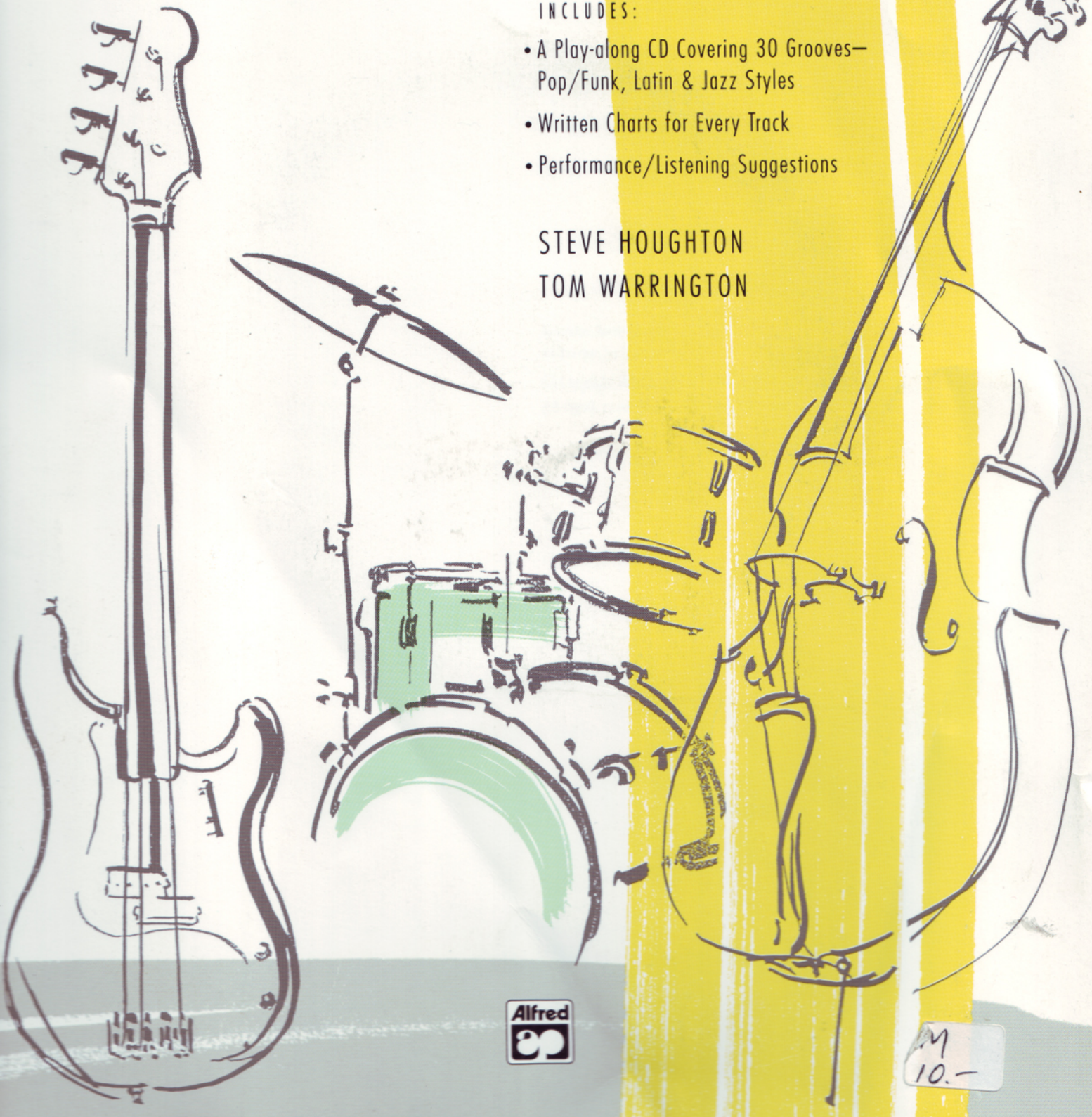

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